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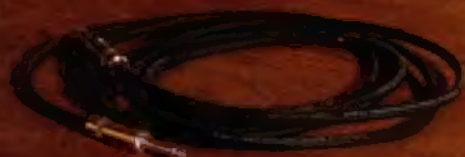
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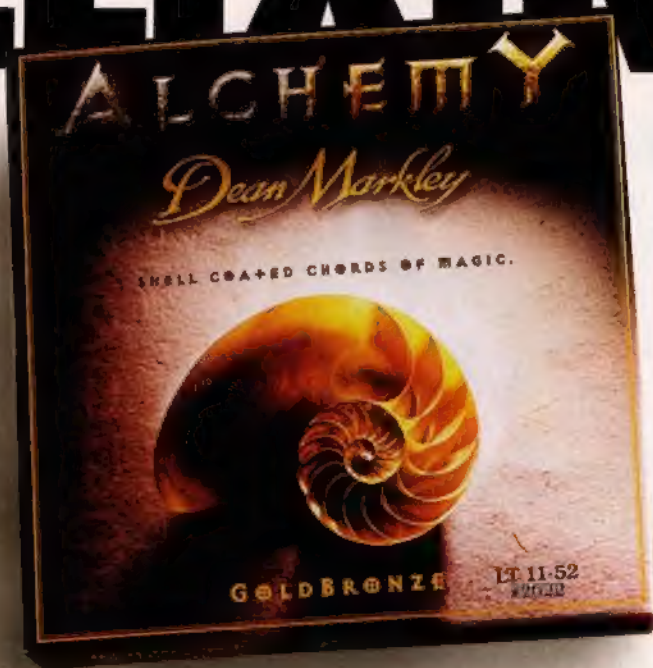
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# GUITAR WORLD

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# NICKELBACK



Check out Nickelback's upcoming release The Long Road.

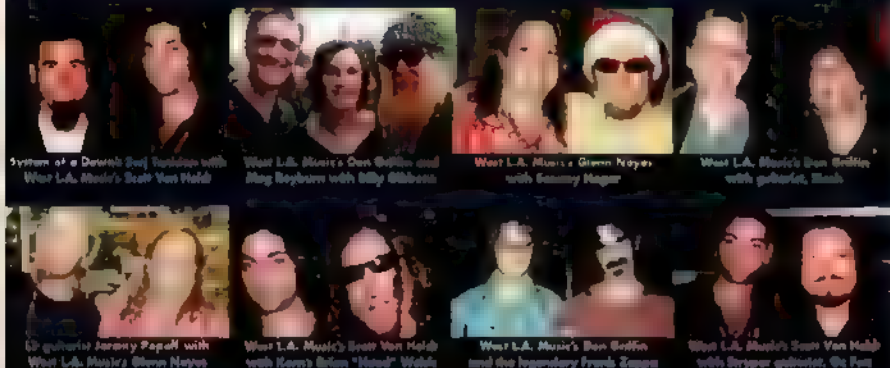
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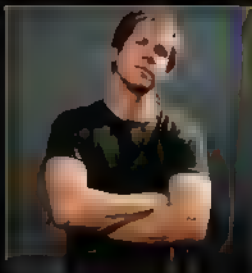
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## THE WOODSHED



# Unlike a Rolling Stone

**W**HEN *Rolling Stone* magazine speaks, people listen. As America's largest music magazine, it carries considerable weight and influence, and if our reader surveys are any indication, many of you read it on a regular basis. That's why it's necessary for me to comment on the publication's September 18, 2003, cover story, *The 100 Greatest Guitarists of All Time*.

After reading it, we were shocked. Then we laughed. Finally, we were disappointed. Okay—we were pissed, not over the fact that the editors' opinions conflicted with ours but over their sins of omission. No "greatest guitarists" list can be complete without the inclusion of Charlie Christian, Django Reinhardt and Chet Atkins—not to mention (gasp!) John Lennon, Ace Frehley and Rivers Cuomo—and *GW* readers should know why.

Christian was the first musician to real-

ize the electric guitar's potential as a solo jazz instrument, liberating it from its traditional, exclusive role as a rhythm instrument. His improvisations, heard on *Charlie Christian: The Genius of the Electric Guitar* (Legacy, 2002), influenced such giants as Les Paul, B.B. King and essentially every guitarist who followed.



Reinhardt executed lightning-fast chord substitutions and blazing arpeggios that scaled the entire fretboard and greatly expanded notions of the guitar's capabilities in the Thirties. Proof of his mind-blowing genius can be heard on any number of reissues. Pick any of them; the man *never* played a bad chorus.

Chet Atkins was a guitarist whose influence extends far beyond matters of genre, to the way the instrument is made and played and how the music business works. Atkins was a ubiquitous session player and solo

artist who took an almost classical approach to his finger picking, carefully defining both the overall polyphonic texture and counterpoint of individual lines. In the mid-Fifties, pulling double-duty as an A&R man, the guitarist played an active role in RCA's signing of Elvis Presley and worked as a rhythm guitarist and bandleader on numerous Presley releases, including "Heartbreak Hotel." Check out *Gallopin' Guitar* (Bear Family, 1993) for a real thrill ride.

Or simply order *Guitar World Presents the 100 Greatest Guitarists of All Time* (Hal Leonard, \$16.95) for the real deal. We won't even mention how *Rolling Stone* dissed Van Halen (#70), Angus (#96) and Tony Iommi (#86). Or how Jack White (#17) outranked George Harrison (#21) and Hubert Sumlin (#65).... Grrr.

—BRAD TOLINSKI  
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## Skynyrd Deep

Thank you so much for the article on Lynyrd Skynyrd [Sept 2003]. It's a shame that Skynyrd's guitarists have always been somewhat underrated. Back in the Seventies, few guitarists were better or more influential than Allen Collins, Gary Rossington, Ed King and Steve Gaines. If you're sick of hearing the same old Skynyrd songs, delve deeper into their catalog—they wrote so many amazing songs that never got played on the radio.

—Mark Swartley, via email

## Punk'd

Thank you for the article on the history of pop punk [Sept. 2003]. It was an enjoyable read and I learned a lot from it.

—John Henry Hinkel, via email

I totally agree with Fat Mike's comments in your September issue regarding the state of punk—I'm glad someone finally said what a lot of people have been wanting to say.

—Meghan, via email

## Let's Rock!

As the founder of Stiff Little Fingers, I have a comment regarding your coverage of new bands. We were subject to abuse for having too much of a "metal" sound—and I personally was because of my

love for metal music. Back then I could never understand it, and I still

don't. It's just music! The newer bands have as much right to respect as any—it's not just hindsight that gives a band credentials. Let them rock: Sum 41, Blink-182, Green Day, Megadeth, Iron Maiden, T.Rex—I love them all. Just use your ears—not someone else's opinion!

—Henry Cluney, via email



*Guitar World* stands guard at Afghanistan's Kandahar Airport, courtesy of Technical Sergeant Sid Fernandez of the 16th Airborne Command and Control Squadron (pictured below). Way to go, Sid!



## Charlotte's Web

*Guitar World* is the first magazine I have seen that has recognized Good Charlotte as musicians and not objects [Sept 2003]. I am sure that article helped people see what this is really all about. It was great to read what Billy had to say about the band being labeled. The private guitar lesson was awesome too. Thanks for giving Good Charlotte the props they deserve.

—Gina Martire, via email

I want to commend *Guitar World* for the wide span of information it gives and the variety of bands it covers. The September issue was only my second issue of the magazine and I can honestly say I will be buying more. The reason I bought this issue is because I'm a Good

Charlotte fan. By the time I finished reading the magazine, I was ready to go out and buy about 10 CDs from other bands. *GW* opened me up to a plethora of other rock bands that I've always loved, have heard of or used to like and have merely forgotten about. I now also have the urge to learn guitar.

—Monique, via email

## Hurrah for Ra!

Thank you for featuring Ra in your August issue. They are one of the best up-and-coming bands I've heard in a while. Thank you for giving them the respect they deserve.

—Jeff Blough, Richmond, VA

## Frank Talk

I've really enjoyed your magazine for the past few years. One thing I would like to see is an article about the late Frank Zappa. He had probably the most rhythmically complex songs of the time, as well as impeccable tone. Anything you could do to get Frank in the magazine would be great.

—John, via email

John, look for a Frank Zappa tribute story in our December issue.—GW Ed.

## Punishment Due

This is in response to Dan Morrison's "Sad but True" letter from your October issue: Megadeth are, in fact, legendary. They are one of the famed Big 4, alongside Metallica, Slayer and Anthrax, and have influenced thousands of bands and guitarists. *Rust in Peace* is frequently hailed as one of the top metal albums of all time. None of this is said as a fan (though I am, of course)—it is simply backed up by facts. Dan is a disgruntled Metallica fanboy

and obviously not very well versed in the history of metal.

—Andy Oliphant, via email

## Ain't That the Tooth

This morning I had all four of my wisdom teeth taken out, and later in the day I got the October issue of *Guitar World* in the mail. A big smile came across my face as I saw that you had an article on under-

ground metal sensations Cradle of Filth, Shadows Fall and Killswitch Engage. I've seen the latter two in concert numerous times, and they only get better. I thank you very much for this article, as it has surely turned around a crappy day.

—Greg Pittz, via email

## Timothy

After reading your interview with Rancid [Oct. 2003], I felt a lot of empathy toward Tim Armstrong on the subject of his divorce from Distillers front-woman Brody Armstrong. Everyone has had their heart broken to some degree, but this guy made me want to cry! Tim, I hope you recover soon. She'll get what she deserves in the end and maybe along the way discover soap and shampoo!

—Christine, Little Rock, AR



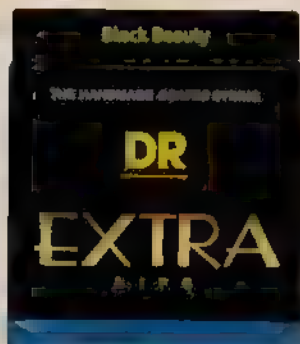


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# TUNEUPS

- INSIDE**  
**38 Where Ya Been?**  
 Vernon Reid is back and in color!!!  
**42 True Stories from the Road**  
 Metallica's highway to hell  
**52 60 Minutes**  
 Triumph the Insult Comic Dog



Tony Bradley (left)  
and Brody Armstrong

## THE DISTILLERS

*Brody Armstrong attempts to hook the public with her Coral Fang.*

By JOE BOSSO  
 Photograph by JUSTIN BORUCKI

**B**OTTICELLI BABE and Distillers frontwoman Brody Armstrong breezily admits she feels no "punk rock guilt" for courting success. "The whole notion that punks shouldn't make money, shouldn't move forward—it's tired, it's dead," the Australian-born Armstrong asserts. "It's like, if you sell one

record then you're a sellout. I have no problem selling out. Every venue we play we sell out, thank you very much."

Still, some habits die hard, even for the progressive-leaning Distillers. For their major-label debut, *Coral Fang* (Epitaph/Warner Bros.), the band tapped Pixies producer Gil Norton, who immediately imposed work ethics heretofore unknown to the band of West Coast malcontents.

"We never worked with a producer before," Armstrong notes, "so we were like, 'Preproduction? What the fuck is that?' I mean, we wanted the parts to be cohesive—you can call that maturing if you like, I really don't care—but we certainly weren't going to spend a week learning one bass part."

*Coral Fang* marked the maiden studio voyage for Tony Bradley, who went from being the band's roadie to its second guitarist. He admits the experience was intimidating. "Playing live with the band is a cathartic experience, but the

recording studio can be intimidating. You hit one wrong note and everybody knows it. But a few days into it, I was feeling fine. Gil made it extremely cool for me."

For everybody, apparently, *Coral Fang* is a lacerating thrill ride of guts and glory, with enough leftist rage to satisfy stalwart punks.

"That's the thing about being a punk that nobody gets," notes

Armstrong. "Punk isn't a color or a shirt you can buy at the mall. Anybody can be a punk by just being themselves." Spiky hair, of course, is optional. ■

**"PUNK IS NOT A SHIRT YOU CAN BUY AT THE MALL."**  
 —BRODY ARMSTRONG



# JACK BLACK *Teacher's Fret*

By DAN EPSTEIN

Photographs by STEPHEN STICKLER

**"ROCKING IS FUN**, but movies pay way better," says actor/musician Jack Black, who splits his creative energies between Hollywood films (*Shallow Hal*, *High Fidelity*) and the acoustic rock duo Tenacious D. "The real downside to making movies, however, is that you have to wake up at four in the morning every day. When making an album, it's like, 'Let's start at three in the afternoon and go till midnight!' And when you're on tour, you sleep on a kick-ass bus with a fucking Xbox. It's so much groovier!"

Black gets to employ both his acting and rocking chops in *School of Rock*, the new Richard Linklater-directed comedy in which he plays a washed-up head-banger who scams his way into a teaching gig at a snooty private school. The "face-melting solos" Black repeatedly essays in the film are, alas, not his own, but were in fact dubbed by ghost shredders Graham Tyler of the Mooney Suzuki and Warren Fitzgerald of the Vandals. "My body contortions hid my fingers pretty well," Black says with a laugh. "I don't play any electric leads at all; I play all acoustic and rhythm. In Tenacious D, sometimes I'll throw in a solo, but it'll be hilarious because of how shitty it is."

Black's other notable recent foray into onscreen rock was in the Foo Fighters' controversial "Low" video, a banned-on-MTV clip that features Black and the Foos' Dave Grohl as a pair of transvestite truckers on a booze-and-butt-sex bender (see it online at [foofighters.com](http://foofighters.com)). "Dave played drums on the *D* album, and I thought I would forever be in debt to him," says Black. "But he asked me to do this video, so I got into this skintight, pink frilly dress, I got spanked by his little horse-whip on my raw ass, and I barfed in a fuckin' stinky-ass toilet. I feel like we're even now!" ■



THE MANY COLORS OF BLACK: (clockwise from top left) Yogi, Mozart, the King



GW GOES TO THE MOVIES





Tim Rombold

# Smack on Wood

**Godsmack** pull out the lumber for new acoustic record.

By JON WIEDERHORN

**G**ODSMACK front-man Sully Erna named his group after a song by Alice in Chains. His band even adopted the Seattle act's brooding melodies, haunting harmonies and sludgy guitar attack. So when it was

revealed that Erna and Co. are in the middle of recording an acoustic album, one had to suspect the group was paying homage to AIC's acoustic-oriented records, *Sap* and *Jar of Flies*. But the real impetus behind the album,

**"THIS IS A DIFFERENT SIDE OF THE BAND."**  
—SULLY ERNA

according to Erna, is much more practical. "We decided to do an acoustic record because we have always messed around with acoustic versions of our music and gotten great reactions to it," the singer said in a statement.

"Reworking the songs this way shows a different side of the band."

Godsmack are at work on the as-yet-untitled album in Hawaii with David Bottrill, who produced the group's 2003 release, *Faceless*. Erna is handling the album's production duties, while Bottrill, known for his work with Tool, Mudvayne, King Crimson and Peter Dinklage, lends an experienced hand.

Tropical setting aside, the Hawaii studio was chosen out of convenience. Erna didn't decide to make the new album until Godsmack were on tour in Asia. In turn, their label, Universal, decided that working in Hawaii would reduce the group's jet lag and shave a few days from the production schedule. The band was, of course, happy to oblige.

Due November 11, the album will contain a handful of new songs as well as unplugged versions of "Awake," "Keep Away" and other cuts from the band's three previous albums. Once the record is completed, Godsmack will return to the road, where they plan to hit many of the markets they missed on their tour this past June. ■

## GUILTY PLEASURES



## JOHN PAUL JONES

### BOOK

*Love in the Time of Cholera*

Gabriel Garcia Marquez  
KNOPF 1988

"It's the story of several generations of a South American family. One of them decides to take a journey—inner and outer—upriver. There are missed opportunities, longing and desolation. It's dark stuff, but it's also a very evocative, human story."



### SONG

"Can't Get You Out of My Head"

Kylie Minogue  
Fever  
CAPITOL 2002

"Having worked as an arranger for everyone from [Sixties folk rocker] Donovan to R.E.M., I love a good pop song when it's well put together. When everything is in its right place and it's catchy, it gets into you, and that's it. And as this title implies, you're stuck with the bloody thing!"



### MOVIE

*Shatranj Ke Khiladi* (a.k.a. *The Chess Players*)

Directed by Satyajit Ray  
ART HOUSE PRODUCTIONS LTD. 1977

"It's a movie about everyday life in India during the 19th century, full of intrigue and insight about human relationships. I found myself engrossed in the characters' stories, because through the Indian director, you're seeing it all from their point of view. It's all the cultural stuff a Westerner never sees—the real deal."



STEVEN TACKER/WIREIMAGE.COM (ROMBO); STEVE JENNINGS/RETNA; JONES: JASON SQUIRES/WIREIMAGE.COM (BAL SAMO)



## TERRY BALSAMO of Gold

INTERVIEW BY RANDY HARWARD

**What made you first pick up the guitar?** When I was three years old, Elton John was my fuckin' idol. And I saw the original Kiss when I was five years old. When AC/DC came along, that was it. I was all that. I was right there, that made me want to do it.

**What was your first guitar?** My first guitar was an old piece of shit. It was a real old, beat-up guitar. I saw a real old, beat-up guitar. I saw a real old, beat-up guitar. I saw a real old, beat-up guitar.

**What was the first song you learned?** "Sunday Bloody Sunday" by U2. I don't know if you know it, but it's a great song.

**Do you remember your first gig?** It was a talent show. I was in fourth grade. Me and two other guys who played guitar, we had a gig. I don't know what the hell we were doing, but we were there.

**What's your favorite piece of gear?** My first custom-made Les Paul. It was a real old, beat-up guitar. I saw a real old, beat-up guitar. I saw a real old, beat-up guitar.

**What's your favorite band?** The Rolling Stones. I love them. I love them. I love them. I love them. I love them.

INQUIRER



# CHILDREN OF BODOM

*Black, White and Shred All Over*

By BRIAN STILLMAN

Photograph by ANN KERMANS

**N**O ONE WOULD associate Zakk Wylde, Randy Rhoads or Steve Vai with black metal. But that never stopped Children of Bodom singer/guitarist Alexi Laiho from incorporating the melodic influences of those guitarists into the music of the Finnish quintet when it formed 10 years ago. Consequently, the band's somewhat eclectic debut, *Something Wild*, put the group head and shoulders above the pack. "I knew people would need to get used to our music, but I was confident that they would," says Laiho, who is joined in his ax duties by guitarist Alexander Kuoppala. His assumption proved correct: Children of Bodom are about to

release their fourth record, *Hatecrew Deathroll* (Century Media), and embark on a U.S. tour with black metal overlords Dimmu Borgir.

#### BEHIND THE NOISE

Laiho's ESP Custom gives him the wide range of tonalities he needs, but it wasn't always his weapon of choice. "I used to play a custom Jackson Randy Rhoads guitar with 24-inch frets and one pickup," he says. "Then some asshole stole it. Someone told me that ESP's Custom Shop could make anything, so I had them copy my old guitar exactly."



#### SOUNDS LIKE

As we meta meets black metal, Children of Bodom have a crushingly brutal yet melodically complex sound that combines million-mile-an-hour power chords with searing arpeggios, Vai-inspired solos and infectiously catchy hooks.

#### POWER STRUGGLE

Children of Bodom's U.S. tour will be demanding, but probably no more so than the group's last stateside performance, at 2003's South by Southwest Music Conference, in Austin, Texas. "We flew 20 hours for a 40-minute set," says Laiho. "We asked the convention to provide us with voltage adaptors so that we could plug in our synths, but they fucked up and there were no adaptors. By the time we dug some up, we only had 20 minutes to play. But that just made us want to kick ass that much more." ■

## INTRODUCING...



### BLACK DAHLIA MURDER

**ALBUM** *Unhallowed* (Metal Blade)  
**THE SOUND** Megadeth metal

**HISTORY** The quintet formed in suburban Detroit in 2001 and named itself after an unsolved murder that still haunts the Los Angeles Police Department. After releasing an independent CD, *A Cold-Blooded Epitaph*, the group signed with Metal Blade.

**TALK BOX** "We had no idea things were gonna move this fast," says founding guitarist Brian Eschbach. "I'm sure a lot of bands out there know the right steps to take if you want to be successful; we were just lucky enough to have it work out."



### CAUTERIZE

**ALBUM** *So Far from Real* (Wind-Up)

**THE SOUND** Anthemic, melodic punk delivered with the sonic slickness of mid-Seventies Adult-Oriented Rock.

**HISTORY** Formed eight years ago in Oshawa, Ontario, while the band's four members were still in high school. Called Too at the time it signed with Wind-up Records, the group changed its name due to copyright concerns with a clothing company.

**TALK BOX** "My dad played guitar, and since his instruments were just lying around the house, I started playing, too," says frontman Jesse Smith.



### FINGERTIGHT

**ALBUM** *In the Name of Progress* (Columbia)

**THE SOUND** A style-hopping fusion of hardcore rock, nu-metal dynamics and classic grunge conventions.

**HISTORY** Formed in the early Nineties in Northern California, Fingertight plowed a rap-metal path until frontman Scott Rose joined in 1997 and helped broaden the group's sound. After independently releasing three solid-selling records, the quartet inked a deal with Columbia Records.

**TALK BOX** "We want to be musicians, we don't want to be rock stars," says Rose. "We want to play music forever. Our record is very eclectic, and we want to have genuine fans who appreciate that and grow with us."



#### AXOLOGY


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# Back in Black

Living Colour guitarist Vernon Reid helps his old comrades develop a new personality on Collideoscope.

By JON WIEDERHORN

Photograph by NICHOLAS BURNHAM

**“WHAT’S YOUR favorite color, baby?”** a quartet of African-Americans asked in 1988. The answer was “black,” and the band was Living Colour. During the five years of its existence, the New York group helped break down hard rock’s race barrier with songs, such as “Cult of Personality” and “Open Letter (To a Landlord),” that combined flashy metal riffs, throbbing funk rhythms



Reid in September 1988

and infectious pop hooks

Now, following a successful reunion tour, Living Colour have released *Collideoscope* (Sanctuary), a visceral, claustrophobic disc that takes the band’s trademark sound into the modern era with high-tech effects and eerie electronic embellishments

“There are elements of fear and panic in it because that’s the way Americans live now,” guitarist and band founder Vernon Reid says. “At first, we were trying to figure out where we were coming from musically.

But then after 9/11, we pulled together and found our focus.”

Once again, it’s the soulful vocals of Corey Glover and Reid’s virtuoso guitar work that fuel the band’s musical fireworks. But it was also this explosive chemistry that caused Living Colour to implode in 1995 amid musical differences and personal conflicts



WHERE  
I’VE  
BEEN

“Musicians are egocentric little monsters, and they forget about the power of what they create,”

says Reid. “A lot of bands continue to crank out albums even though they despise one another. I was never willing to do that.”

The band’s reformation was gradual. In 2000, Glover sat in with a group formed by Living Colour’s former bassist, Doug

Wimbish, and drummer, Will Calhoun. Soon after, Calhoun invited Reid to come aboard. Although he was at first reluctant to accept, the guitarist soon had a change of heart.

“I had declined, that would have been that,” says Reid. “But you can always say no to anything that’s uncomfortable. I didn’t want to go on with the rest of my life tortured by the thought that we could have been something again.” ■

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## LEMMY KILMISTER of Motorhead

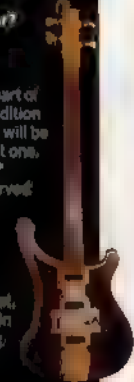
What’s your favorite guitar?

My custom 1960s Rickenbacker bass that I helped design.

Where did you get it? It’s part of a Rickenbacker Limited-Edition Signature Series. Only 50 will be made, and I’ve got the first one.

What makes it so special?

It’s awesome. It’s got a carved body, stars on the neck and the word “Rickenbacker” on the headstock. It’s also got the best neck I’ve ever tasted, and it sounds great, too! I play it all the time. In fact, I don’t play anything else. —Nick Bowcott



# JOE SATRIANI Pulls a Fast One

IN PURSUIT OF a unique playing style, I spent years looking for alternate ways to articulate on the guitar through my pick attack. I was looking for what I refer to as an “electric marimba” sound, which is exemplified by the Allan Holdsworth approach of using hammer-ons and pull-offs almost

exclusively to create long, flowing legato lines.

The example below illustrates a lick that I would present to my students as an exercise in using hammer-ons and pull-offs to create the impression of flying



over a group of adjacent notes) is to be picked. The

rest of the notes are to be sounded entirely with the fretting hand. The lick is based on a pattern that’s two beats long. The pattern is played twice, then the whole thing moves up one fret and then another fret. Obviously, you can keep moving up the neck or move the pattern over to any other pair of adjacent strings. The cool thing about playing it on the B and G strings like this is that you end up playing the same note on different strings (with the index finger and pinkie), which gives the line a very interesting and unusual quality. The fretboard pattern requires a rather wide left-hand stretch, so make sure you warm up and ease into the lick. Don’t hurt yourself! ■

Tablature for Joe Satriani's lick, showing fret numbers and string numbers. The tempo is marked as 104.

First example (104):

```

e|-----|-----|-----|-----|
B|-----|-----|-----|-----|
G|-----|-----|-----|-----|
D|-----|-----|-----|-----|
A|-----|-----|-----|-----|
E|-----|-----|-----|-----|
  
```

Second example (24):

```

e|-----|-----|-----|-----|
B|-----|-----|-----|-----|
G|-----|-----|-----|-----|
D|-----|-----|-----|-----|
A|-----|-----|-----|-----|
E|-----|-----|-----|-----|
  
```

Third example (16):

```

e|-----|-----|-----|-----|
B|-----|-----|-----|-----|
G|-----|-----|-----|-----|
D|-----|-----|-----|-----|
A|-----|-----|-----|-----|
E|-----|-----|-----|-----|
  
```



LARRY BUSACCA/RETNA (REID LIVE); J. SCOTT WYNN/RETNA (KILMISTER); SOPHIE OLMSTED (SATRIANI)



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# AVENGED SEVENFOLD

## County Prisoners

By RICHARD BIENSTOCK

Photograph by GLEN LA FERMAN

**T**HEY'RE OFTEN LUMPED IN with the Orange County, California, hardcore scene from which they originated, but Avenged Sevenfold can't be so easily pigeonholed. On their new album, *Waking the Fallen* (Hopeless), Euro-metal-style twin guitar lines clash with acoustic interludes and ear-piercing dissonance ("Remenissions"), while soaring vocal harmonies and shredding solos punctuate the proceedings ("Second Heartbeat" and "Eternal Rest," respectively). Small wonder the band felt out of place on this summer's punk-rock-dominated Warped Tour.

"We stuck out like a sore thumb," says guitarist Synyster Gates, "which was cool. We were the heaviest band, and we made a lot of fans and friends because we were doing something different."

A graduate of Hollywood's prestigious Musicians Institute, Gates is a self-proclaimed "straight-up metal-head" who was weaned on a steady diet of Pantera and Guns N' Roses. His co-guitarist, Zacky Vengeance, however, is "more of a punk guy," says Gates. "So it's strange that we

get pegged as a hardcore act. People do that because we played with a lot of Orange County hardcore bands, but we've been trying to break free of those categorizations for a long time. This new album is another step toward doing that."

Produced by Mudrock (Godsmack, Chimaira), *Waking the Fallen* builds on the metalcore crunch of Avenged's 2001 debut, *Sounding the Seventh Trumpet*, with broader influences and instrumentation. The group's adventurous spirit is particularly evident on "I Won't See You Tonight (Part 1)," a ballad dominated by piano and strings.

"A lot of my favorite bands put ballads on their records, and sometimes those were their best songs," says Gates. "We're not afraid to try different things in our music. We wanted to do a ballad, so we fucking did it." ■

### AXOLOGY

**GUITARS** ESP Parker Fly, Schecter Martin acoustic **AMP** Bogner Uberschall Bogner Caveman **STRINGS** Ernie Ball 010 052

### SOUNDS LIKE

Iron Maiden reincarnated as spiky-haired Southern California skate punks. Avenged Sevenfold's attitude and aggression are pure Orange County hardcore, but the furious riffs and blistering guitar solos are unadulterated heavy fucking metal.

Synyster Gates (left) and Zacky Vengeance

## BOOKS

» A graphically dazzling tome, Richard Chapman's **GUITAR: MUSIC, HISTORY, PLAYERS** (DK Publishing, \$20) examines 300 of the world's top guitar players, from Robert Johnson to Jimmy Page. The book—which features a forward by Eric Clapton—is filled with photos and detailed commentary on key players, compositions and playing styles. In addition to charting the courses of hundreds of well-known guitarists, Chapman sheds light on some of history's more obscure and overlooked performers.

» Don't let a lack of musical talent deter you from becoming a rock god. **HOW TO PLAY AIR GUITAR: ALL THE GREATEST MOVES FROM YOUR GUITAR HEROES** (Chrysalis Books, \$9.95) can help you become a superstar. With 100 step-by-step photos, the book explains how to recreate the greatest performance tricks of your guitar heroes, from pants-splitting jumps to groupie-thrilling facial expressions (illustrated in seven idiotic steps). Comes with free genuine, blow-up "air" guitar.



## DVDs

» *The Kids Are Alright*, the acclaimed **WHO** film that premiered nearly 25 years ago, gets the royal two-disc DVD treatment on September 30, compliments of Pioneer Entertainment. The first disc contains a fully restored version of the original film, including sequences deleted from earlier VHS versions, and 5.1 surround sound remixes of "Baba O'Riley," "Won't Get Fooled Again" and "Who Are You." The second disc contains nearly five hours of rare bonus material, including new interviews with band members, rare video performance footage and a behind-the-scenes look at the restoration process of the original film for the DVD.

» Canadian hard-rock veterans **TRIUMPH** will release *Live at the US Festival* on September 23 via TML Entertainment. The DVD captures the group's performance at the legendary US Festival, which took place May 28-30, 1983, in San Bernardino County, California and also featured Van Halen, Scorpions, Ozzy Osbourne, Judas Priest, Mötley Crüe and Quiet Riot. The disc features a 5.1 surround sound mix, bonus videos and interviews, and a documentary titled *Inside the Rock & Roll Machine*.





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**Matt Roberts**



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## Metallica Hitch a Hair-Raising Ride

By GARY GRAFF

Illustration by OMAR DOGAN

**M**ETALLICA HAVE survived their share of bumps in the road—death, lawsuits, lineup changes, rehab, *Reload*. Getting to gigs, however, is usually a straightforward affair.

But in 1989, during the European leg of the ...*And Justice for All* tour, Metallica were en route to a festival—"In Spain, or some

Latin country," recalls drummer Lars Ulrich—when a traffic snarl left their tour bus stranded in the midst of a stock-still traffic jam. "It was pretty clear that if we stayed there we weren't gonna make the show," says frontman James Hetfield.

With time running out, the band's tour manager hit upon a simple but ingenious solution to get the head-banging foursome to the gig. "He hired some dudes with mopeds," says Het-

field. "Paid them 20 bucks or something. We got onto their backs, and after zipping around and weaving through traffic, we made it to the show."

Ulrich is somewhat less cavalier when recalling the episode. "Latin people and motorcycles have a very rambunctious relationship. The drivers just go for it, and it makes for a wild ride. But I have to say," he adds, with a laugh, "I wouldn't be caught doing that today." ■



## Accidents Will Happen

Ex-P.O.D. guitarist **Marcos Curiel** unleashes the *Accident Experiment*

By JON WIEDERHORN

**W**HEN MARCOS Curiel was unceremoniously booted from P.O.D. last February, the nu-metal community was shocked. But no one was more surprised than Curiel himself.

The band's bone of contention was Curiel's progressive rock side project, the Accident Experiment. Although his former bandmates had said they had no qualms about him being in another band, Curiel claims they were speaking with forked tongues. "I was hoping I could hold both bands together, but it was not the case."

According to Curiel, he was also booted because he wasn't devout enough for the Christian

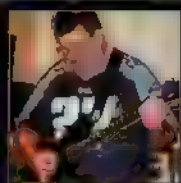
rockers, who immediately replaced him with Jason Truby, former guitarist of metalcore god band Living Sacrifice.

But, as fallback plans go, the Accident Experiment is a damn good one. Unlike P.O.D., the band eschews surging rap in favor of epic structures and multi-textured rhythms. The band features vocalist Pete Stewart, who sang in Christian rock band Grammatrain, and bassist Tony De Locht and drummer Ernie Longoria, who both played in Sprung Monkey.

The band's web site, theaccidentexperiment.net, currently features streams of five songs, two of which are from the group's new EP, *Arena*. Curiel says a full-length album and tour are in the works. ■

## DEFENDERS OF THE FAITH

GUITAR WORLD READERS IN THE SPOTLIGHT



### BOB BINKLEY

AGE 30

HOMETOWN Nashville, TN  
GUITAR ESP LTD MV-300

SONG I'VE BEEN PLAYING RECENTLY "I've recently discovered 'Feed Earth, so probably 'Prophecy' or 'A Question of Heaven.'"

PIECE OF GEAR I'VE BEEN LUSTING OVER "The Boss JamStation—basically, something I could create backing tracks with to play over. A DOD YJM306 [Yngwie J. Malmsteen Signature Overdrive] pedal would be nice, too."



### BRIAN BIRKBICHLER

AGE 28

HOMETOWN Butler, PA  
GUITAR Gibson Spirit

SONG I'VE BEEN PLAYING RECENTLY "A new funk song that I've been writing. The working title is 'Squid.' As far covers, probably 'Truckin'' by The Grateful Dead."

PIECE OF GEAR I'VE BEEN LUSTING OVER "Without a doubt, a Sunburst Gibson ES-336."



### CHRIS MALAIS

AGE 16

HOMETOWN Lexington, KY  
GUITAR Korean-made Dean

SONG I'VE BEEN PLAYING RECENTLY "Yngwie Malmsteen's 'Far Beyond the Sun.' Any guitarist with shredding aspirations dreams of learning this song."

PIECE OF GEAR I'VE BEEN LUSTING OVER "The Marshall MF350 [Mode Four head], a hybrid amp with four channels and 350 watts of power."

Are you a Defender of the Faith? Send a photo, along with your answers to the questions above, to [editor@guitarworld.com](mailto:editor@guitarworld.com), and pray!



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# Reviews

## STEVE VAI

\*\*\* 1/2

*Mystery Tracks: Archives Vol. 3*

\*\*\*

*Various Artists: Archives Vol. 4*

LIGHT W/THOUT HEAT

OF THE MYRIAD guitar titans that bestrode the metal globe in the Eighties, Steve Vai was, arguably, the most musical. Sure, he could do all the requisite tricks—two-handed tapping, whammy-bar bronco whinnies, cascading 64th-note fusillades—but you rarely got the sense that he was doing them just to impress (though impress he surely did). Most Vai solos were compositions in themselves, containing a real sense of formal structure and development and brimming with melodic ideas that didn't exist in a vacuum but actually related to one another. The dazzling technique was simply a means to an end.

Now in his forties, with more than two decades as a professional neck-throttler behind him, Vai's in the mood to thumb through his own back pages. The *Archives* series—which will eventually comprise 10 discs—re-examines his catalog, unearthing material that many listeners might have missed the first time around. *The 7th Song*, released by Epic in 2000, was the series' opening salvo, followed in 2001 by a limited-edition compilation of Vai's early-Eighties work with Frank Zappa. *Mystery Tracks* and *Various Artists* are the two latest entries; the first collects extra CD tracks originally recorded for the bonus-hungry Japanese market along with other rarities, while the second offers a selection of Vai's guest spots on other people's records.

Because of its broader stylistic range, *Various Artists* is the more interesting listen. Whitesnake's "Sweet Lady Luck," an encapsulation of all that was ridiculously sublime about Eighties hair metal, opens

the disc; Vai's frenzied runs make the perfect match for singer David Coverdale's feral growl. From there, we jump to a tempestuous 1996 take on Leonard Bernstein's "Rumble" (from *West Side Story*), as two full bands—one led by Vai, the other by keyboardist Chick Corea—do battle across the stereo spectrum.

Other highlights include two tracks apiece from Public Image Ltd.'s 1986 *Album* and the 1995 *In from the Storm* Hendrix tribute recording, the latter featuring some artfully copped Jimi moves. A pair of songs recorded with former Zappa compadre Bob Harris are also enlightening in the way they show sides of Vai you don't often hear: dab-

bling with Wes Montgomery-style octaves on "There's Still Hope," breaking out the electric sitar (!) on "Autumn in Nepal."

*Mystery Tracks*, by comparison, is a bit of a drag. Two numbers, "Just Cartilage" and "The Murder," are basically bunches of weird sound effects in search of a tune. An up-tempo funk cover of the surf classic "Wipeout" is fun but unnecessary. Still, the aptly titled "Speed" and the propulsive "San-San-Nana-Byoushi" stake a strong claim

for Vai's inclusion on the short list of rock instrumental masters. And though you'd think songs recorded for a product demo would be little more than throwaways, Vai's two contributions to a Roland promotional sampler disc (demonstrating the capabilities of the VG-88 and GR-33 guitar synths) are the real standouts here—especially "Essence," with its window-rattling low notes and ominous extended chords.

Neither one of these CDs can be called essential; newcomers to Vai would be better off seeking out *Passion and Warfare*, *Alien Love Secrets* or either of the two albums he cut with David Lee Roth. But both *Mystery Tracks* and *Various Artists* do serve as a welcome reminder of Vai's talents. They remind us, too, that an approach to the guitar now frequently derided for its excess can, in the right hands, yield rich rewards. —Mac Randall



## Editors' Picks

### PUNK



#### Bouncing Souls

*Anchors Aweigh*  
EPITAPH

The waters are still choppy on the Bouncing Souls' sixth full album, *Anchors Aweigh*, conveying the band's emotional turbulence and punk rock fervor. But the songs are delivered with more confidence and cohesion than ever, whether the Souls are playing hardcore stormers or midpaced romp-a-thons. High-velocity cuts like "Apartment 5F" and "Better Days" develop from muted chugging to a full-throttle roar, while "Todd's Song" and "I'm from There" ache with ringing licks and visceral bass counter-melodies. Compared to most modern punk, *Anchors Aweigh* is a real pleasure cruise. —Jon Wiederhorn

### ROCK



#### Before Everything and After

Having mostly shaken the Christian rock albatross that has hampered them in the past, MxPx deliver a guilt-free blend of positive punk and hooky rock on their sixth record.

*Everything and After* is unashamedly commercial, featuring slick production and cho-

rus crafted for concert sing-alongs, yet it sounds edgier and more sincere than most pop punk. Guitarist Tom Wisniewski can take credit for much of the punch: whether rapidly strumming or playing incisive fills, he propels the songs and complements the vocals, driving MxPx to heights many of their peers never reach. —Jon Wiederhorn

### JAM



#### The String Cheese Incident

*Untying the Not So Fiddle*

On their fourth album, the Cheese swap their bluegrass obsession for electric pastures. The Colorado-based group wanted to reinvent itself, and it found the perfect partner in experimental producer Youth (The Verve, Crowded House), who helped push them into unexplored territory. Acoustic guitarist Bill Nershi wields an electric ax for much of the album—a band first—and the results don't disappoint. His fluid, agile leads on "Time Alive" and the trance-y lap steel licks he employs on "Orion's Belt" further cement SCI's place on the jam-band circuit. —Evan Schlessky

### PUNK



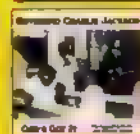
#### Iggy Pop

*Skull Ring*  
VIRGIN

Since Iggy Pop has always been prone to musical

schizophrenia, it's fitting that this disc embodies three separate personalities in its 17 songs. Pop shares the spotlight with some of his disciples—including Green Day's Billie Joe Armstrong (who spikes "Private Hell" with pop punk fervor)—as well as his touring band, *Skull Ring* really turns brass-knuckle tough, however, when Pop reunites with his old band, the Stooges. Tracks like "Little Electric Chair" prove that former Stooge Ron Asheton risks being charged with assault with a deadly weapon anytime he hoists his guitar. —David Sprague

### GOSPEL



#### Reverend Charlie Jackson

*God's Got It*

CASEQUARTER

Recorded in the Seventies, Reverend Charlie Jackson's long-lost 45 rpm—compiled here on CD for the first time—were sought after by gospel and blues record hounds alike for their marriage of the sacred and the profane. The Louisiana-based preacher accompanied himself on guitar, uplifting the devil blues with spirituals like the call-and-response "Trouble in My Way" and the tremolo-drenched "Testimony of Rev. Charlie Jackson."

string bending and fierce, primal rhythms wrenched from his Fender Mustang, Jackson incited God-fearing congregations to shake a booty right in the church pews. —Meredith Ochs



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# Black Sabbath's **TONY IOMMI**

*He's sliced off the tips of his fingers. He uses Gillette razors.*

*And he's written some of the heaviest riffs known to man.*

*Here's Tony Iommi, Black Sabbath's real Prince of Darkness!*

*From what I understand, Black Sabbath started as a blues band. Have you ever considered returning to your roots and recording a blues-oriented album, and who are some of your favorite blues performers?*

—Benoit Champagne  
Montreal, Quebec

*I've always listened to blues records—anything from B.B. King to John Mayall—and I have considered making a bluesy jazz album. But I think that if I did I'd release it under my own steam, rather than with Sabbath.*

\*\*\*\*\*

*Why is the SG your guitar of choice? Have you ever recorded a Sabbath tune with another type of guitar? Which songs?*

—Nik Simon  
Santee, CA

*I love the SG, it's light and I can get to the top frets really easily. But I did play a Fender Strat when we recorded "Wicked World" for the first Sabbath album.*

\*\*\*\*\*

*Could you tell the story of how you lost the tips of your [middle and ring] fingers on your fretting hand? How did you overcome such an incredible handicap?*

—James Wiora  
Morton Grove, IL

*I got them trapped in a machine when I worked in a factory. At that time, hospitals were less well equipped to deal with injuries such as mine, and there was little they could offer to help with my recovery. So I decided to construct my own fingertips. I melted down a plastic bottle,*



*cut out a couple of pieces and filed them down to size. Then I covered them with leather to help them grip the strings better. It took a lot of time and patience to get it all worked out, but it paid off in the end.*

\*\*\*\*\*

*Heaven and Hell is my favorite Sabbath album. What was it like working with Ronnie James Dio, and could you offer a one-word description of each Sabbath singer?*

—Bob Binkley  
Madison, TN

*Dio was a great man to play with, particularly when we first got together. He was*

*extremely professional, and we made some great music together. It has been the same with all the Sabbath vocalists—they're all talented and fantastic to work with, but impossible to sum up in one word, particularly if I'm going to avoid swearing.*

\*\*\*\*\*

*In the Seventies, when you and Geezer had similar moustaches, could Ozzy tell you apart? Also, what brand of razor do you prefer?*

—Gary Salisbury  
via email

*Yes, Ozzy could always tell us apart. Nowadays I use a Gillette razor.*

*What do you consider to be your strengths and weaknesses as a guitarist?*

—starsscream  
via email

*I think my main strength is that, musically speaking, I stick to what I believe in. I've obviously had difficulties with problems caused by the loss of my fingertips, but I feel that I've overcome most of them.*

\*\*\*\*\*

*Do you watch The Osbournes? Is Ozzy really that entertaining?*

—David March  
Philadelphia, PA

*To be honest, after spending the past 35 years on the road with Ozzy, I don't really need to watch his show—I've seen it all before.*

\*\*\*\*\*

*Rumor has it Geezer Butler once got into a fistfight with*

*AC/DC's Malcolm Young. What's the story, and who won? My money's on Geezer.*

—Aaron  
Edmonton, Canada

*I wasn't present at the time, but yes, Geezer and Malcolm did have some sort of altercation in a hotel room. Our bands were on tour together, and the guys were both very drunk. An argument broke out and it got pretty heated. But since Geezer and Malcolm are still around to tell the tale, I don't think it came to anything too serious.*

\*\*\*\*\*

*What do you think of the recent trend toward digital modeling amps? Do you dig them, or are you a tube man?*

—David Kasminsky  
Akron, OH

*Logic make some pretty good digital amps, but I have to say that, yes, I'm a tube man.*

\*\*\*\*\*

*I'm the lucky owner of an original 1969 Laney Supergroup top [the head used by Iommi on early Sabbath albums—GW Ed.]. Is there any chance of you and Laney reissuing this incredible amp?*

—Benjamin de Waal  
The Netherlands

*Laney actually makes an Iommi amp, the GH100T1. You can check it out at iommi.com, along with information on all the equipment I use. I'm also currently working with Laney to produce a second version of the amp.*

\*\*\*\*\*

*Dude, you so awesome! And your first and last names rhyme! Will there ever be another Sabbath album with the original lineup?*

—Anil Rana  
Calgary, Alberta, Canada

*To be honest, it doesn't seem very likely at the moment. But you can never say never!*



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*Washburn.*  
GUITARS



# HOW I WROTE A HIT SINGLE!

## Nickelback "Someday"

Nickelback's Chad Kroeger and Ryan Peake reveal how they wrote, recorded and played "Someday," the first single from the group's new album, *The Long Road* (Roadrunner).

Photograph by KYLE NEWTON

### The Inspiration

**CHAD KROEGER** This song is the anthem of empty promises. It's about every time you've promised something to someone and then failed to make it happen—like when you've told your son that you'll take him to a baseball game and it just never comes around. In this song you really get a sense that there are two people in a relationship who are responsible for making that situation exist.

### The Recording

**KROEGER** The song starts off with an electric guitar that's played with an EBow (an electronic hand-held device that lets guitarists

mimic the sound of violins, horns and other orchestral instruments—GW Ed.). The breakdown features different EBow tracks—some panned left, some panned right and some that are recorded backward. They sound like keyboards, but it's all guitar. For the verses we used all acoustic guitars; I used some Morgan acoustics, which are made here [Vancouver] on the north shore, and a Gibson Jumbo. There's also a mandolin hidden way in the back for texture.

**RYAN PEAKE** For the rhythm stuff, we used a Gibson Flying V with EMG pickups. It has such a meaty sound. It's a lot different from the sound we normally get with our guitars. Chad also played his archtop semihollow Paul Reed

Smith. For amps, we lined up two heads and a combo: a Boogie Triple Rectifier, a Marshall and little Fender practice amp.

**KROEGER** I just bought the SSL

[Solid State Logic] board that was used by [producers] Bruce Fairbairn and Bob Rock at Little Mountain Studios. The board was used to record some of the hugest albums of all time: *Metallica*, *Bon Jovi's Slippery When Wet*, *Mötley Crüe's Dr. Feelgood*, *AC/DC*, *Aerosmith's Pump*. Almost all of the monster records that Bob Rock and Bruce Fairbairn pro-

duced were done on that board at Little Mountain. We put it in my home studio, which was built in time for us to use during the last month of recording *The Long Road*.

The studio is called Mountain View Studios, and it's going to be open to the public as soon as it's finished.

### How to Play "Someday"

**KROEGER** I play "Someday" in a different tuning than Ryan does. I use dropped-D tuning down a whole step [low to high: C G C F A D]. [Ed. note: All guitar parts presented in the following examples are arranged for this tun-



Ryan Peake (left) and Chad Kroeger





ing and sound one whole step lower than written.) I begin the verse [FIGURE 1] with a C#m7 chord at the fourth fret, move down to an open A position and up to the second fret B, and then I stay at the second fret and drop straight down below that chord to E5 [plays FIGURE 1, Gtr.1 part]. This repeats three times.

**PEAKE** On the second and third repeats I add a two-bar line that runs counter to Chad's part [plays FIGURE 1, Gtr.2 part]. In the first bar, only the note on the B string moves, so it's really dissonant.

**KROEGER** "Someday" has a guitar solo [FIGURE 2], but for us it's never about somebody doing a solo or "shining"—it's always about the song. A lot of our songs don't have solos because they either don't call for them or anything we came up with didn't improve the song. And whatever you do should always be in the best interest of the song.

**PEAKE** The solo is one of my favorite "take away" parts—I call it that because it takes you slightly away from everything else in the song. It's a fantastic melody. A solo doesn't have to be blazing fast; it just has to catch your attention.

**KROEGER** I start the solo at the 11th fret [plays bars 1–3 of FIGURE 2, Gtr. 1 part]. The bends are on the D string, and the staccato-picked notes and ending phrases jump back and forth between the D and G strings [plays bars 4–8]. The last four bars are doubled one octave higher. This chord progression is identical to the chorus.

**PEAKE** During the outro chorus and ending [FIGURE 3] I play another single-note countermelody [plays FIGURE 3, Gtr.1 part]. It follows the vocal line, "You're the only one who knows that." The vocal goes up, and I'm kind of following it down. The line transforms the basic chorus chords and tag ending into something totally different.

## Why "Someday" Was Chosen as the First Single

**KROEGER** It's probably the song that could reach the most people. It has that anthemic quality and a great sing-along vibe. You always want to lead with your best foot forward. Even though it'd be fun to go with a serious rocker, it wouldn't reach as many people.

**PEAKE** It just stands out from the rest of the songs on the album. Everybody that hears it connects with it immediately. It's got a melody that completely sticks, so it was the obvious choice. ■

## Nickelback "Someday"

All guitars are in dropped-D tuning down one whole step (low to high: C G C F A D).

All notes and chords sound one whole step lower than written (key of B minor/D major).

FIGURE 1 2nd verse (0:55–1:20)

♩ = 74

Chords: C#m, A, B, E5 (play 4 times)

Gtr. 1 (acous.)

Gtr. 2 (acous., 3rd and 4th times only, 1:07)

FIGURE 2 guitar solo (1:48–2:12)

♩ = 94

Chords: A, E5, B, F#5

Gtr. 3 (elec. w/dist.)

Gtr. 1 (light P.M., elec. w/dist.)

Gtr. 2 (light P.M., elec. w/dist.)

FIGURE 3 outro/chorus (2:50–3:25)

Chords: A#m7, E5, B#m7, F#5, C7sus4, A#m7, B6sus2

Gtr. 1 (highly dirty elec., let ring...)

Gtr. 2 (elec. w/dist., let ring...)

\*chord symbols reflect overall tonality

Chords: C#m7, B, B6sus4, A#m7, B6sus, F#5

let ring... (repeat prev. meas.)



# HOW I WROTE A CLASSIC METAL RIFF!

## Pantera's "Cowboys from Hell"

*Rootin'-tootin' axslinger Dimebag Darrell pulls out his six-shooter and fires off the opening round of Pantera's classic "Cowboys from Hell."*

### The Inspiration

**DIMEBAG** Pantera ain't from New York or L.A.; we're from Texas, which of course is down South—like hell, you know? That's why, as concepts go, *Cowboys from Hell* was obvious for us as a band, and it became who we were.

Musically, the song was born on my four-track. I had a little home-studio setup when I lived at my mom's, and that was my big getaway. Either I was out partying and tearing it up or I was in my studio. I hid from everything and everyone in there.

One day I bought this junked-out DOD Chain Reaction multi-effects from a pawnshop; it had an "infinite repeat" button on it. I was chugging away on my open low E string when I hit that button, and it made this perfect loop groove. I was like, Man, that's cool! I'm gonna write something around that.

### How to Play "Cowboys from Hell"

Once I got the loop groove going, I laid that down on track 1 and then went to track 2 and started dicking around with the E minor blues scale [low to high: E G A B $\flat$  B D] up at the 12th fret. The next thing I know, the song's intro riff [FIGURE 1] started happening.

After I'd gotten that part down, I came up with



a heavy variation on it that uses power chords in the open [first] position [FIGURE 2]. My dad, who

was a mean guitar picker, used to say to me, "Learn one thing, and then try it in all different ways: up an

octave, down an octave, as single notes, as chords—whatever." So I was just putting some of the old man's advice to good use. I dropped the riff down an octave, threw in some chords and there it was.

I double-tracked the low riff [FIGURE 2] and then played the recording for the guys in the car on the way to a gig. As soon as I put it on, they all went, "Dude, that's badass! That could be so heavy." I hadn't realized how fucking perfect that piece of music matched our *Cowboys from Hell* vision until everyone else pointed it out.

### The Recording

I used my old blue lightning bolt Dean guitar, with the Bill Lawrence pickups, my first round of Randall amps [RG100H two-channel solid-state

head], my six-band MXR graphic EQ, my MXR Flanger/Doubler and my Furman PQ4. When we recorded the song, I spent something like two hours trying to get that "infinite hold" magic happening again with the DOD, but for some strange reason it just wouldn't work this time. We ended up "flying in" the original demo from my four-track.

### Why Is It a Metal Classic?

"Cowboys" has the perfect mixture of Texas blues and that abrupt, chainsaw metal chug that gave Pantera such a distinct sound. Even to this day, no one has ever been back to that place again. When something stands alone like that for long enough, I guess that's when people go, "Man, that's fuckin' classic!" ■

CLAY PATRICK MCBRIDE/RETNA

## Pantera "Cowboys From Hell"

FIGURE 1 Intro riff (0:00)

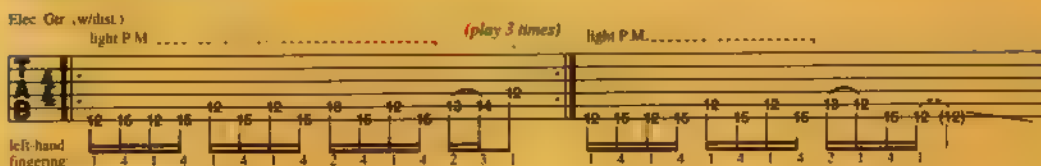
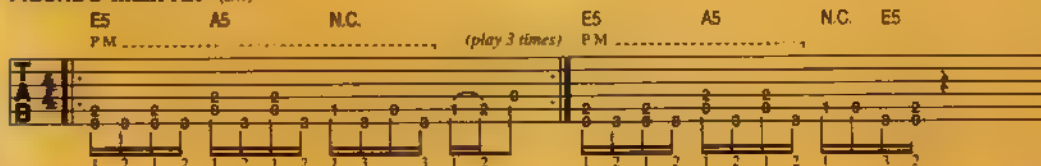


FIGURE 2 main riff (0:17)



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# TRIUMPH THE INSULT COMIC DOG

He shot to fame as a regular on Late Night with Conan O'Brien, where he mocked everyone from Eminem to Bon Jovi. Now, Triumph the Insult Comic Dog picks 60 minutes of music...for him to poop on.

Photograph by  
MICHAEL SCHMELLING

## "RED, RED WINE" UB40

Labour of Love

VIRGIN 1983

"Somehow these losers managed to combine two piles of poop—commercial reggae and Neil Diamond—into one steaming pit of putrid dung that helped turn around this country's poop deficit in the mid Eighties. Now if only Justin Guarini would cover. Coming to America, we'd have a poop surplus for generations to come. More poop than our children could eat in 10 lifetimes."

## "PORCELAIN"

Moby

Play

V2 1999

"I try to be nice to Moby—after all, he's an animal lover. I think it's because humans hate him. For starters—not a good-looking man. Moby fucked a poodle once and she got arrested for bestiality. Also, he's a vegan, which is a little wacky. Come on, Moby. I'm an animal, and if you think I'm gonna go without dried up chicken bones and dead



pigeons, you're nuts. Look, animals are assholes. Delicious assholes. Believe me, if we had the chance, we'd eat Moby (and we'd probably be the first). He even had a CD called *Animal Rights*. All I want is the right to hump Ashanti's leg."

## "FISH HEADS"

Barnes & Barnes

Voobaha

QGL 1980

"Some people act like this song is a joke, but it just makes me hungry."

## "I TOTALLY SUCK"

Justin Timberlake

Justified

JIVE 2002

"The first time you hear this, you're overwhelmed by the boldness of the theme, the honesty and the sheer bravery of Justin to come out and say what everyone over the age of six has been thinking for years now. But then, on repeated listenings, you grow to appreciate the crappy tune, the average vocals and the cliché arrangements that remind you why it was written in the first place."

## "SONNET NO. 3 (LIKE A DUCK)"

MC Honky

I Am the Messiah

SPIN ART 2003

"On second thought, fuck Moby. This old fart blends 20 times as many stool samples and it all



works poopily. Imagine if a goat's vomit was set to music. I kid. Honky—nobody knows this guy, but we go way back. He was engineering for Sinatra while I was banging a German Shepherd who used to bury the hookers Frank couldn't get it up with."

## "SILENT NIGHT"

Phil Spector

A Christmas Gift for You,  
from Phil Spector

ABKCO 1963

"Spector created the greatest Christmas album of all time, reinventing classics with brilliant, terrified singers like Ronnie Spector, Darlene Love and Bob B. Soxx, a talented fellow who unfortunately disappeared faster than my



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Legend has it that as Phil spoke, he conducted with a green-and-red revolver. I heard the track was played in a church one Christmas and you could actually see the Virgin Mary screaming, 'Everybody down!'"

## "P.Y.T. (PRETTY YOUNG THING)"

Michael Jackson

Thriller

EPIC 1982

"You're right. Too easy. Look, I kid Michael. We have a lot in common: we both are partly made of rubber, and we both like the occasional hand up our ass."

## "SOMEONE SHAVE MY ASS"

Neil Sedaka

Steppin' Out

VARESE 1976

"Sedaka and his partner, Howie Greenfield, were true craftsmen. This had a catchy hook and totally

foreshadowed Elton John's 'Someone Oil My Ass Tonight.'"

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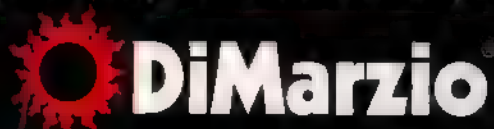




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# Boogie Man

*After searching for more than a year for a new guitarist, Limp Bizkit found Snot's Mike Smith right under their nose.*

By J.D. CONSIDINE

**L**imp Bizkit's guitarist, Mike Smith was a Limp Bizkit fan. The year was 1998, and Snot—the band Smith was playing with at the time—were on the Ozzfest tour with the rap metal quintet. Although largely unknown at that point, Limp Bizkit were rapidly building an audience, thanks to megacharismatic frontman Fred Durst, an idiosyncratic and aggressive instrumental attack and an unabashedly over-the-top stage show.

"I would watch them every day," recalls Smith. Back then, Limp Bizkit's stage set featured a huge prop toilet. "You never knew what was going to happen, but you knew it would be fun. One day, during their set, my singer, Lynn Strait, came out of the toilet—naked."

Four years and two albums later, Limp Bizkit had gone from being one of the hottest acts in heavy music to the biggest question mark in pop. After the departure of guitarist Wes Borland in 2001, the band announced a nationwide talent search for his replacement but came up empty-handed. By the time Limp Bizkit began work on their fourth album, the quartet—Durst, DJ Lethal, bassist Sam Rivers

and drummer John Otto—was resigned to using guest musicians and Durst to handle guitar duties.

Smith, meanwhile, had seen his career sidelined by tragedy. In December 1998, shortly after Snot played at Ozzfest, Lynn Strait was killed in a car accident, and the group dissolved.

Then one night Smith ran into Otto at an L.A. watering hole. "I hadn't seen him in forever and just walked up and started talking to him," says Smith. "You know—just laughing about Ozzfest and touring and all."

Durst and the boys had 18 or 20 songs in the can for a new album and were looking for a guitarist they could take out on the road. Says Smith, "I'd heard they had a girl they were jamming with, so I asked John about it. He told me that it hadn't worked out, and that they were still looking for someone. I was like, 'Maybe I'll come down and jam if you guys want'—kind of like that. We exchanged numbers."

Not long afterward, Smith found himself plugging into a Mesa/Boogie rig at Limp Bizkit's rehearsal hall. "The amps there were set to a specific sound, and as soon as I plugged in, it was something I liked right away," he says. "I like to play heavy."

Apparently, everybody liked the sound Smith was getting. "We just started jamming, and Fred—everybody—was feeling the vibe," he says. "It was so good that we thought we'd



try to write some songs, for fun, basically, because they'd already recorded the new album."

Whatever their intent, Smith and the boys wrote four new tracks, which were then duly recorded with Bizkit's producer, Terry Date, to be added to the existing new tracks. When the Interscope brass heard the new tracks and saw how they excited Durst, it was suggested that Limp Bizkit delay the release of their new album and continue writing with Smith.

What they ended up with is, as the guitarist puts it, "a whole new record, with a new guitarist, as a new band." Different album titles were floated before Durst decided on *Results May Vary*, a name, he explained on the band's web site, that reflects the fact that "each individual will have their own reaction and RESULTS MAY VARY!! Get it?"

Not only is Smith not trying to be a Wes Borland clone—"I'm just being me," he says—but the band as a whole is not retreading old ground on *Results May Vary*. "We went in a different direction from where the group has been," says Smith. "We still have songs that are fun and that people are going to grab right away. But we've also kind of flipped the coin and gone into a serious side—something really

emotional and really deep. Fred is just pulling things out that are amazing, vocally and musically and everything.

"The change brought the band to another level," he adds. "I love the old stuff, so I'm not trying to say it's better—it's just heavier, but with something different. There's something there for the older fans, but also for the people who are going to hear this for the first time and be like, Wow, this is Limp Bizkit?"

"Heavy, but with something different" might also describe Smith's own background.

Growing up in Hawthorn, Maryland, just outside of Baltimore, he was absolutely smitten with *Master of Puppets*. "Early Metallica is why I play guitar," he says proudly. But metal hasn't been his only interest: a quick run-through of his all-time favorite albums brings up such alt-rock milestones as the Cure's *Disintegration*, Quicksand's *Slip* and Pearl Jam's *Ten*.

That last record had particular resonance during the making of *Results May Vary*. "I listened to it every day," he says. "It takes you on an emotional journey. I actually went

Smith (right) with Fred Durst



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out and bought that album when we were in the studio. I thought, I gotta get that Pearl Jam record, because that's what we're doing right now."

In terms of Limp Bizkit's creative process, Smith says most of the group's song ideas begin instrumentally, with the band working from a single idea. In other instances, a song may develop collaboratively as the three play off one another. Regardless of who throws the first spark, says Smith, it's Durst who recognizes when the music is beginning to catch fire.

"It really all starts with Fred," he says. "I could be in a room jamming with Sam and John, and Fred will walk in and hear certain things in what we're doing. He'll be, like, 'Aw, that's great. Let's work on that,' and that's when we take off. If Fred's excited about something, you're excited about it, too. He just pumps you up and gets you going. That's when everyone starts focusing."

Even on a personal level, Smith says, Durst radiates immediacy and enthusiasm. "Fred and I sit and have genuine conversations," he says. "We enjoy the music the same way, and talk about music and bands the same way. And he is totally genuine."

Of course, that isn't the picture that emerges from the music press, where much of what is said about Durst is written in the key of negative. "But people are always going to have their misconceptions," says Smith. "You can't please everyone. You just have to do what you do, and know in your heart that

you're being true. I dig Fred's attitude on a lot of stuff. He is who he is, and he ain't afraid to say that."

Just as the shift from rehearsing to writing seemed to happen without effort, Smith had relatively little difficulty finding his sound within the group. "There was a little adjustment period where I tried a Bogner amp for a while, just to get a different tone," he says. "But if you're playing heavy music, Mesa is where it's at. What I love about Mesas is that there's a little woof to the sound, but there's also clarity. They cut."

Smith needed to keep that edge on, because Limp Bizkit now uses a dropped-B tuning. "We're, like, C# all the way across the strings, and then drop the low C# to a B," he says. (When Borland was in the band, Bizkit played in C# but without the dropped B; the guitarist generally used the seventh string on his Ibanez to double the highest string, rather than to extend the guitar's range downward.) Smith plays Custom strings in a set that runs from .011 through .054, and prefers the relatively light higher strings. "I don't need that much of a workout," he says, laughing.

Although he started off on Telecaster and still plays the first one his parents bought for him, Smith played a Paul Reed Smith for much of the new record, along with "an old Gibson SG." He stuck with the Mesa/Boogie

Triple Rectifier, which drives a set of big, beefy 4x12 cabinets. (Rivers, by contrast, runs his Warwick basses through SWR Megoliath 8x10 cabs.)

Fans got their first taste of how the new Limp Bizkit sounds during Metallica's Summer Sanitarium tour, which—with the exception of one disastrous show in Chicago—went extremely well. "What's cool was, we won a lot of fans over," says Rivers. "You know, it wasn't our show—it was a Metallica show, plus you had Linkin Park fans and Deftones fans. So for the first couple songs it'd be like, 'Whoa! We don't know about these guys.' And then, about halfway through the set, the whole crowd would just go crazy."

Rivers, for his part, admits that it was more than a little nerve-racking for Limp Bizkit to have their future suddenly in question. "It was scary when Wes left," he admits. "We took time off from touring and being in the spotlight, but since then we've been really working our asses off. And now that we have Mike, we're a brand-new band. We feel stoked."

Adds Smith, "Bands can grow and still stay true to themselves. With Limp Bizkit, there was evolution and maturity of songwriting all along. Every album, they just stepped it up another level. And I don't think it's any different this time. There's just a new member involved." ■

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From left: George  
White, Billy Hower  
and James Iha





# The Package

The story of how **A PERFECT CIRCLE** went from a humble roadie's dream to an alt-rock supergroup in three easy steps...uh, make that thirteen.

By **CHRIS GILL**

PHOTOGRAPHS BY **ZACH CORDNER**

**T**o an outsider, it may appear as if Billy Howerdel had hit upon an ingenious plan back in the Nineties to rise from roadie to rock star:

1. Get a guitar tech gig with popular bands like the Smashing Pumpkins, Tool, Guns N' Roses and Nine Inch Nails.
2. Establish friendships with the members of those bands.
3. Recruit those friends to join your own band, A Perfect Circle. Brilliant!

The thing is, Howerdel never thought of his success in that way until *Guitar World* suggested it to him.

"You know, you're right," says a surprised and amused Howerdel. "Everyone in this band is from another band that I've worked for."

Whatever Howerdel's motives were, he's come a long way from the days when he tuned guitars for people like Smashing Pumpkins frontman Billy Corgan and tweaked computers for Nine Inch Nails' Trent Reznor. The guitarist says it

wasn't a dark and dastardly plot but an ideal combination of good luck, perfect timing and being in the right place at the right time enabled him to form A Perfect Circle, a supergroup that boasts Tool vocalist Maynard James Keenan, former Pumpkins guitarist James Iha, ex-Marilyn Manson bassist Jeordie White (a.k.a. Twiggy Ramirez) and Josh Freese, who has played drums with the Vandals and Guns N' Roses.

A Perfect Circle came into being when Tool took an extended hiatus, owing to legal problems with their label. Itching to work on new material, Keenan—Howerdel's roommate during the Nineties—began collaborating with the guitarist. The duo then fleshed out the arrangements with bassist Paz Lenchantin, guitarist Troy Van Leeuwen and drummer Freese, and recorded Circle's debut, 2000's *Mer de Noms*.

Although the band is often viewed as Keenan's side project, it is actually Howerdel's love child. He remains heavily involved in all creative aspects of A Perfect Circle, from producing their records to writing their music. But because Keenan's main commitment is to Tool, Howerdel has experienced some difficulty keeping the band together when the singer isn't around. Lenchantin was the first to split from the group; she departed to join Billy Corgan's post-Pumpkins effort, Zwan, in 2002. (Lenchantin recently left Zwan as well.) Van Leeuwen hung around

until the beginning of 2003—long enough to play guitar on several tracks on A Perfect Circle's sophomore effort, *Thirteenth Step* (Virgin)—but an offer to become a permanent member of Queens of the Stone Age proved too tempting for him to turn down.

Lenchantin's replacement was discovered by chance. While at a party at Freese's house on New Year's Eve, Howerdel ran into Jeordie White. When he learned that White had bailed from Marilyn Manson, Howerdel invited him to become A Perfect Circle's new bassist. White plays on about half of *Thirteenth Step*.

Replacing Van Leeuwen proved somewhat more difficult. Former Nine Inch Nails guitarist Danny Lohner was brought onboard, and while he proved to be an ideal creative foil for Howerdel in the studio, it became obvious during rehearsals that the two guitar players' styles did not mesh in a live context. With only weeks to go before A Perfect Circle were to play their first live club shows and join the Lollapalooza tour, Howerdel called Iha to see if he was available and interested in joining the band. Iha agreed





**"Part of becoming a  
BETTER MUSICIAN  
is admitting that you have a lot more  
to learn."—Jeordie White**



and took on the challenge of learning two albums' worth of material and duplicating Van Leeuwen and Lohner's sounds.

Although it was recorded with an ever-revolving lineup, *Thirteenth Step* sounds more focused and is more engaging than *Mer de Noms*. While Keenan's distinctive vocal delivery and the walls of crunching, distorted guitars will inevitably draw comparisons to Tool, *Thirteenth Step* shows that A Perfect Circle are continuing to forge a new voice for themselves. Rather than churn out riffs and power chords, the guitarists build textural, cinematic soundscapes, allowing the bass—which is sometimes multitracked to play three or four different lines—to take on a more pre-

dominant melodic role. "I got to play all over the neck," says White. "I've never played this much bass before. It's made me a much better musician."

As for the songs, they seem to bear out the album title's allusion to 12-step rehabilitation programs. Titles like "Weak and Powerless," "The Noose" and "Gravity" certainly conjure images of addiction, while Keenan's lyrics offer thinly veiled drug references, such as on the band's cover of Failure's "The Nurse Who Loved Me" ("She gives it all to me, pharmacy keys/She acts just like a nurse with all the other guys").

But the album's title, along with the last song's

closing line—"I choose to live"—suggests that an optimistic solution, and not the customary plunge into depression's depths, is possible. It is this 13th step—that of getting on with one's life—that the record seems to celebrate. It could very well serve as a metaphor for the band itself, which has emerged from its numerous challenges stronger and reborn. *Guitar World* sat down with Howerdel, Iha, White and Freese to discuss A Perfect Circle's rise and the making of *Thirteenth Step*.

\*\*\*\*\*

**GUITAR WORLD** When referring to the last album and tour, the press often described A Perfect Circle as a side project. The addition of Jeordie and James makes the band look more like a supergroup. Did you bring these guys into the band so people would take the band more seriously?

**BILLY HOWERDEL** I just went after the musicians that I thought would be best for the band. Whether I've been looking for a girlfriend or a guitar player, my friends have always advised me to visualize everything I wanted; that makes it easy to single out who you want. Then you need to go after them, whether they're available or not. When I thought about the guitar players I wanted in the band, James came to mind more than once. I always thought that he was a great player—and that he'd look good in a long wig. [laughs]

I wasn't that worried about finding another guitar player because so much other stuff was going on. I just figured we'd get around to it eventually. But suddenly it was May, then June, and then we were in big trouble. We put together a list of people, and James was number nine on the list. [smiles at James] We called the eight guys before him, and it didn't work out.

**GW** James, what were you doing before you got the call from Billy?

**JAMES IHA** I was involved in various productions. When Billy first called me, I told him that I'd love to do it. I joined the band just a few weeks ago, but it already seems like a long time ago. It's been a short gestation period. I came in too late to play on the record, so I just had to learn their songs. It's great to play with everyone in the band. I have nothing but good things to say.

**GW** How do the two of you approach the guitar parts? Do you lay out specific roles?

**HOWERDEL** James is playing the parts that Troy played on the last tour. On the new record some things are a little more challenging to figure out and have never been played by a live band. We've basically had 18 days to figure out how we're going to play these songs onstage. I sent James these embarrassing videos where I was showing him how to play things so he'd know some of the songs before he came out to L.A. But we've spent more time figuring

## A PERFECT WORLD

**GUITAR WORLD** Is it exciting that A Perfect Circle have different players this time around?

**MAYNARD JAMES KEENAN** Yeah. It's a different equation, but it's similar to the way I work with Tool.

**GW** Is Tool the standard by which you measure this group?

**KEENAN** That's a dangerous question. I'm gonna catch a lot of shit for saying this, but yeah, it is. I measure by what I know. Not that Tool's better than what I do with anyone else, but Tool is what I know. And I've achieved some sort of satisfaction from some of the paths I've chosen in that band. But I think that at some point the combination of A Perfect Circle and Tool will wind

**Singer Maynard James Keenan compares APC and Tool.**

up being my measuring stick for a third or fourth project.

**GW** Your bandmates in A Perfect Circle have dealt with notorious frontmen like Axl Rose, Marilyn Manson and Billy Corgan. How do you stack up?

**KEENAN** It comes down to popularity. I think some of those guys got to a point where maybe they were incapable of handling the attention. Axl, bless his heart, can't make a move. He thinks I'm the devil. I helped Billy Howerdel, who used to work with Axl and was very close to him, finally make it on his own. And Axl considers me the devil because of it. That makes no sense to me. But I'm sure there's a bunch of things about me that don't make sense to someone else. —Andy Langer





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out sounds and how to get the textures to work live. We use a lot more effects for the live stuff. It covers more space and fits in better.

**GW** Was it difficult to duplicate the textures on the record?

**HOWERDEL** We created most of the sounds on the record using TDM plug-ins [software-based digital signal processors] with Logic and Pro Tools hardware. I use GRM Tools and Ultra Tools from Wave Mechanics a lot, and there really isn't a hardware equivalent of those effects. You get married to that sound, but then there's nothing you can put in your guitar rig to use those sounds live. I got an Eventide Orville [multi-effect processor], which can make any effect you can imagine, but it's very challenging to program. I had to A/B the sounds from the record with the ones I came up with on my rig. I'm still working it out; it's a work in progress. It sounds pretty good now, but it's going to get better. People should probably wait until we come to town for the second time on this tour. If you like raw sound, come to the first leg. If you want it to sound more like the record, come to the second leg.

**JEORDIE WHITE** If you liked the club show, you'll love the other club show.

**GW** Some songs on the album sound like they were recorded by a live band rather than constructed track by track.

**HOWERDEL** A couple of the songs were live run-throughs in the studio. We placed the bass in the middle and panned each guitar to the left and right channels. Josh was in the drum room with a video monitor so we could see him, and we played to a click [track] on the computer. "Van-

ishing" was done in a single take that way. We just added one overdub of Jeordie's bass to it.

**WHITE** The studio at Billy's house is set up so you can just plug in and play, although it rarely worked out that way. We made a lot of adjustments as we went along. I was really impressed with Billy's attention to detail on the sounds. He made good use of Pro Tools and Logic. But we mostly concentrated on getting good performances instead of chopping things up and putting them back together. We didn't do that much editing. We paid more attention to the tones that we recorded. I was surprised by how long we took. In the band I was in before, we'd just go for it. There's not a right or wrong way—just two different ways of approaching things.

## AXOLOGY

Reproducing the multitude of tones and textures on A Perfect Circle's albums in a live setting was no small task. Howerdel faced the biggest challenge of all: He walked into the band cold and had to learn parts that had been played by two different players on a record—Thirteenth Step—he had never heard. And he had to do it in a matter of three weeks. In addition, playing guitar, he was drafted to play an Akai S6000 sampler to perform the string arrangements and unusual ambient textures heard on songs like "The Nurse Who Loved Me."

Billy Howerdel and the band both play Gibson Les Pauls. Howerdel's also playing several Gibson ES-175s on this tour, and they depend heavily on effects to produce a variety of contrasting sounds. Howerdel's live rack contains several multi-effects units, including a Lexicon MPX G2 TC Electronic G-Force and Firework Digital DSP 2101 Artist and Eventide Orville, while Jeordie White has a Line 6 MXR M-102, a MXR G2, and a MXR M-102. For even greater tonal variety, he uses a Marshall JMP 1 preamp through a Mesa/Boogie Strategy 500, and he employs a Digital Music Group 1 Control foot controller to select various settings. Howerdel prefers the glow of a Marshall JMP 100 mod by Dave Friedman of Back Systems, and he uses

beloved Gibson Thru-Design Thirteenth Step, he

NS 2 and a Steinberger. Spril have a 1964 Precision that's really bright and sounds great when played with a pick, says White. There wasn't one definite bass tone on the record. I'm taking several different basses with me on the road." White's amp is a Mesa/Boogie Bass 400. Howerdel and White also have Moog Toneworks tuners and Shure wireless systems in their racks. —Chris Gil

**GW** "The Stranger" sounds very loose, like it wasn't recorded with a click track.

**JOSH FREESE** That's because it doesn't have a drummer on it.

**HOWERDEL** Danny Lohner did that. We handed him a vocal track and two acoustic guitar tracks, and he created the textural ambience. It was recorded to a click, but we purposely played out of time in three sections. I remember Josh tried to play along to it and asked if we were sure that it was recorded to a click. We recorded it at the Clarion Hotel in Cleveland, which had these ivory bathrooms.

**WHITE** Les Pauls and ivory bathrooms. Good times.

**GW** Some of the songs have a thick wall of guitars. Did you do a lot of overdubs?

**HOWERDEL** We did on the last record. We had things like 16 slide guitars and eight rhythm guitars all playing exactly the same thing. This time it was more basic.

**WHITE** We had 23 guitars.

**HOWERDEL** [laughs] There were two guitars and one bass on songs like "The Package" and "Weak and Powerless." "The Noose" was more complicated.

**GW** Did you simplify things because all those overdubs on the last record were difficult to reproduce onstage?

**HOWERDEL** At first, yes. When Paz, Josh, Troy and I got together at the end of 2001 to rehearse and brush off the cobwebs, I decided to make the second record more organic. I thought the final result would sound more organic than it actually does, but I'm happy with it. I know this sounds like a cliché, but I was very influenced by the White Stripes' [White Blood

first I thought we'd record everything at the higher resolution, but it became such a pain in the ass that we only recorded one song at 96kHz. We recorded all of the strings at 192kHz, but they got bounced down to 44.1kHz anyway. It sounded great, but the problem was that we couldn't use a lot of the plug-ins we loved at the higher sample rates.

**WHITE** James and I use the Fostex four-track. **HOWERDEL** Jeordie uses his Nokia phone. He just hits the memo pad, sends it out to Bob Ludwig for mastering, and he's done.

**WHITE** I use the built-in digital camera for the artwork.

**HOWERDEL** You just know someone's going to do that one of these days.

**GW** It sounds like you have a commercial-grade studio in your house.

**HOWERDEL** Even though it's in my house, it's pretty dialed in. It took a long time to set up. It started as a project studio, but I decided to hire an acoustical engineer and it turned into a nine-month construction project. It turned out pretty good in the end. We've already gotten a lot of good use out of it. I first got into computer-based recording when I was working with Nine Inch Nails. They were all computer freaks, and I felt like an outsider for not having a laptop and looking at porn all day. I got a laptop...

**WHITE** And downloaded all the porn.

**HOWERDEL** ...then one day I saw this chick holding a computer and guitar at the same time, and it dawned on me. After that I started working for Guns N' Roses and got them into computers, showing them what I had learned from Nine Inch Nails. I learned more as I worked in their crew. That's also where I met Josh. What I like about computers is you can work at your own pace, and it's so much cheaper in the long run than working with tape.

**GW** James, you waited a long time after the Smashing Pumpkins dissolved to join another band. What influenced you to accept A Perfect Circle's offer to join them?

**INA** I didn't want to join another band at all after Smashing Pumpkins. I have a commercial studio in New York and run a record label, so I was getting more into producing and writing; I was more into being behind the scenes. I really didn't plan on joining this

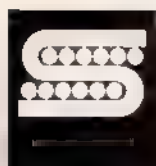
strange juggernaut, but I love the music. We toured with them once in Canada, and I thought they were all supernice guys. It was hard to turn down.

**GW** It's interesting that Paz left this band to work with Billy Corgan, and now you're working with her old band.

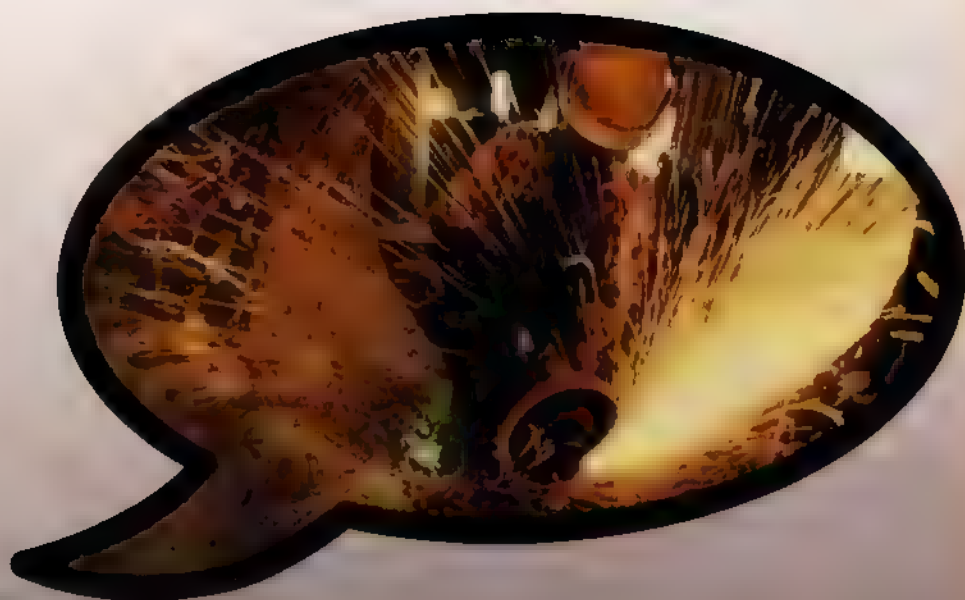
**INA** We've talked about making the switcheroo. But I think I got the better deal. Before this came along I was just building a catalog of songs that I was eventu-







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ally going to put out myself. But I didn't have any timetable for releasing a new solo album. I was actually just happy to not be in a band for a while.

**GW** How does it feel to be back in the role of being just a guitar player?

**IHA** It's great. Over the last few weeks I've played more guitar than I have in the last two years. My hands are a little traumatized right now. I want to get Jimmy Page's hands. That should help me.

**GW** How did you go about duplicating the sounds on the records?

**HOWERDEL** Because we had so little time before we had to go on tour, I put together a rig for James that was similar to what Troy had, and started programming sounds the second day James was here. To cut down on

time I just programmed general default patches and we made adjustments as we went along. Troy Van Leeuwen actually came into the rehearsal studio and helped James out with a couple of the sounds. We had an unfortunate accident one day and all of the sounds were wiped out. But the dark times have passed now.

**GW** It sounds like you still help out with the guitar tech duties. Do you prefer being onstage or behind the stage?

**HOWERDEL** Playing guitar in this band is probably just as stressful as being a guitar tech. The easy part is going on tour. There is so much uncertainty in making a record; you don't know what's going to happen. You don't really know what's going to happen on tour either, at least in terms of success, but we

know it will be fun. The job is more structured. I grew up on the road and spent my whole adult life on tour. It seems foreign to me to be at home for any extended period of time.

**GW** All the musicians in this band are talented and well known. Obviously, there will be some downtime when Maynard goes back to work with Tool. How do you plan on keeping the band together?

**HOWERDEL** I have no false hopes. It would be great to keep working with everyone. The last time almost everyone was involved with other bands, so it was understandable that it would be difficult to keep everyone together. Next time I want to go into the studio and write songs as soon as we get off the road. It took me two and a half years to do this record, which was longer than the first record took, although it is what it is because of that. I spent too much time working out what I thought the album should be ahead of time, then I just had people come in the studio and gave them some direction. Next time I want to collaborate more with everyone. I really like the way "The Package" came together. We went to a rehearsal hall and wrote the song. It came together really quickly because the chemistry was there. We were all talking the same language.

**GW** Maynard is an essential member of the band. How do you plan on keeping him involved?

**HOWERDEL** Maynard will be going back to work with Tool next summer, but we have him until then. He could change his mind at any time, though. We really don't know.

**IHA** That will give me some time to work out the patches for the next tour.

**HOWERDEL** That's a good idea. I like your thinking.

**GW** James, you've gone from working with one tall, lanky Billy with a shaved head to another. How does this Billy compare to the other?

**IHA** This Billy has better posture. I can't really say yet. It's been a crash course and I haven't had much time to think about it. I've had a lot to do in a very small amount of time.

**HOWERDEL** James and I will be working on some songs soon. Our plan is to spend 10 weeks on tour and 10 weeks off. That will give us time to work on some music together.

**GW** Jeordie, how does this band vary from working with Marilyn Manson?

**WHITE** It's a lot easier emotionally and a lot harder musically. This band's music is a little more challenging. Joining A Perfect Circle seemed like the right thing to do. I really get along with everyone, and aesthetically it wasn't too far from what I was doing before. It wasn't like joining N'Sync. It just made sense. I consider these people my peers. Not to discredit anything I've done in the past, but Marilyn Manson was more about attitude, art and lifestyle. A Perfect Circle is more about the music. That's good for me right now. I'm learning. Part of becoming a better musician is admitting that you have a lot more to learn. ■







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Tom Keeley

Steve Pedulla





# LIFE

# DURING



IN LIGHT OF 9/11, THE  
WAR ON TERRORISM  
AND MOUNTING  
TENSIONS IN THE  
MIDDLE EAST, IT'S NO  
WONDER THAT  
HARDCORE HEROES

**THURSDAY**

FEEL LIKE  
SCREAMING  
THEIR BLOODY  
HEADS  
OFF.

**LIKE MANY**  
Americans—espe-  
cially those who grew  
up not far from Manhat-  
tan—Thursday guitarist Steve  
Pedulla vividly recalls where he  
was on the morning of September  
11, 2001. ■ "I was at home, and Geoff  
[Rickly], our singer, called me," Pedulla  
says. "We were going to practice that day, and  
he called and was screaming on the phone:  
'There's only one of the Twin Towers left!' He was  
really frantic, and I was like, 'What the hell are you  
talking about?' My alarm clock had gone off, and I was  
really tired, so I had just shut it off. I did notice that the voice  
on the radio was a little more frantic, but it wasn't enough to  
register. Then I got the call from Geoff, and I was like, Something  
must be going on, and I don't know what the deal is. That's when  
I ran downstairs and saw the TV." ■ Tom Keeley, Pedulla's guitar part-  
ner in Thursday, also heard the news via a phone call, one that woke him

**BY JIM DEROGATIS**

**PHOTOS BY JUSTIN BORUCH**

# WARTIME



from his sleep in the basement in his parents' Summit, New Jersey, home. "My girlfriend was bawling on the other end," he says. "She was watching the news, and I couldn't understand why she was saying that the World Trade Center was gone. It was kind of a very mechanical thing: I just got out of bed, turned the TV on and stared at it."

For two kids who grew up in the shadow of the Twin Towers—and who passed the landmark buildings every time they drove from Central Jersey to play a gig in New York City—it was all too strange to fully comprehend. A few days after the attack, the two Thursday guitarists tried to get their minds off the event by going to see a show by their friends Sense Field. The California group was

playing at Maxwell's in Hoboken, New Jersey, just across the Hudson River from lower Manhattan, where the World Trade Center had stood.

"Steve and I took a walk down to the waterfront, and at that point [the WTC site] was still all just a giant

plume of smoke," says Keeley. "It was probably the most surreal thing I've ever experienced.

There's really no way for me even now to wrap my head around it completely."

No doubt plenty of twentysomethings feel exactly the same way. But on their third album and major-label debut, *War All the Time* (Island), Thursday have produced one of rock's smartest and most galvanizing responses to the turmoil of the past two years. The album is a moving and thought-provoking survey of life in America during this new kind of warfare, and never once are 9/11 or the war in Iraq mentioned.

"Falling from the top floor, your lungs fill like parachutes, the windows go rushing by," Rickly sings during the opening seconds of the disc. "The people inside, they're dressed for the funeral in black and white." "For the Workforce, Drowning" can be heard as a protest of these soulless corporate times, or as an account of the horrors of 9/11. Images of guns, bombs, bullets and fire recur throughout the 10 tunes that follow. But unlike fellow New Jerseyan Bruce Springsteen—whose 2002 album, *The Rising*, was an

earnest meditation on the events of 9/11—the members of Thursday don't resort to flag waving or cheap Hallmark card sentimentality. Nor do they make the mistake of trying to tell us "what it all means." They're simply reacting emotionally, asking questions and trying to make the listener provide his or her own answers.

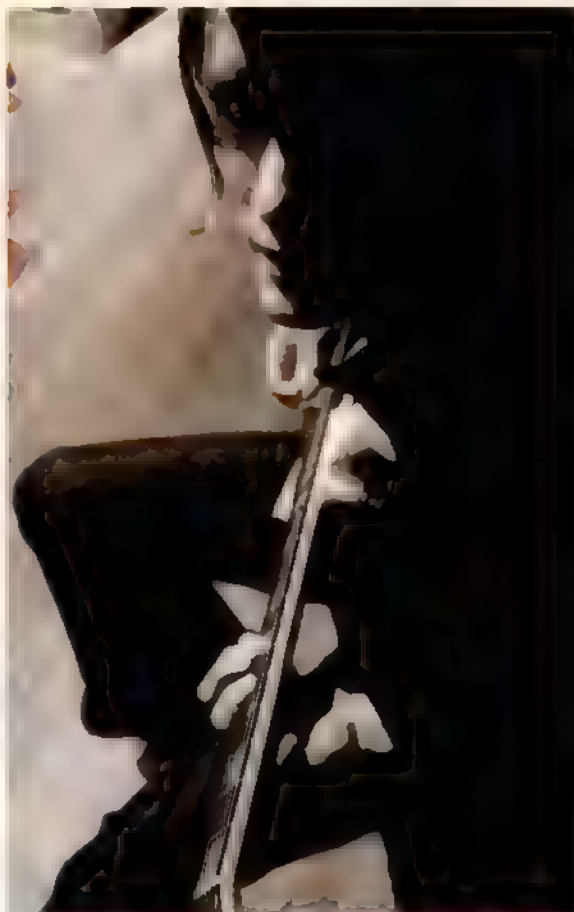
"The parallel with *War All the Time* is we're talking about how you see all this stuff on TV and it makes you think that it's not real," says Pedulla. "You kind of forget that what it comes down to is a very personal thing. There are real people involved. That's part of it, but we're not a political band trying to make some big statement about 9/11 or the war in Iraq. But that stuff influenced us, and it was in and around the time we started

writing this album, so it was definitely going to come out."

"It seems that there's a cycle in music," Keeley adds. "It matters a lot for a while, and then it gets coopted and mass produced when times are fine and people just want to hear happy music and don't want to think. Then it turns around again. Honestly, as far as we're concerned, even before everything went down with 9/11, we just set out to write music that mattered to us and that wasn't contrived in any way. I say that if people are listening to us now, post-9/11, and they're looking for something that is serious...well, we're not the only serious band. We're just trying to do what we've always done."

From the beginning, Thursday have been pegged as one of the best of the so-called "screamo" bands—groups like Thrice, Poison the Well, the Used and Sparta that merge the poetic, hyperemotional lyrics of emo with the ferocious drive of hardcore punk and

the deft, shredding musicianship of the edgiest thrash metal. The band members came together at Rutgers University in New Brunswick, New Jersey, in 1998, united by friendship and a mutual love of hardcore innovators such as Quicksand, Sick of It All and Ink & Dagger. Playing gigs in



friends' basements and at local dives such as the Melody Bar and the Court Tavern, they honed a fiery sound based on Rickly's whisper-to-a-scream vocals, the propulsive but sensitive rhythms of bassist Tim Payne and drummer Tucker Rule, and, in particular, the intertwining guitars of Pedulla and Keeley. The two musicians blur the traditional roles of rhythm and lead to create a serpentine sound that brings to mind Judas Priest crossed with Television at hardcore tempos, or a leaner and meaner punk-rock take on Sonic Youth and Godspeed You Black Emperor!

"They were heavy in almost a symphonic way, even in songs that didn't have strings," Pedulla says of those bands, who are both inspirations and current favorites. "They just had this big thing going on that was chaotic but still really pretty. Obviously, most hardcore music has got lots of conflict and contrast, and it gets really chaotic. But Sonic Youth and Godspeed did it in a different way—most of Godspeed's songs sound like

the Apocalypse is right around the corner."

As players, Pedulla and Keeley hail from very dissimilar schools. Pedulla is a more technical musician, and the most accomplished player in the band; Keeley is all about intuition and feel. But here, too, the lines often blur, and it isn't unusual for the guitarists to switch roles.

"In his writing approach, Steve definitely follows the

## AXOLOGY

IN THE PAST, Steve Pedulla has favored Gibson SG Standards run through a Mesa/Boogie Nomad 100-watt amp. For *War All the Time*, he switched off between his Boogie and a Bogner ST Classic. "I'd use either of those for my dirty channel, but then for my clean sound I used a Matchless DC-30," he says.

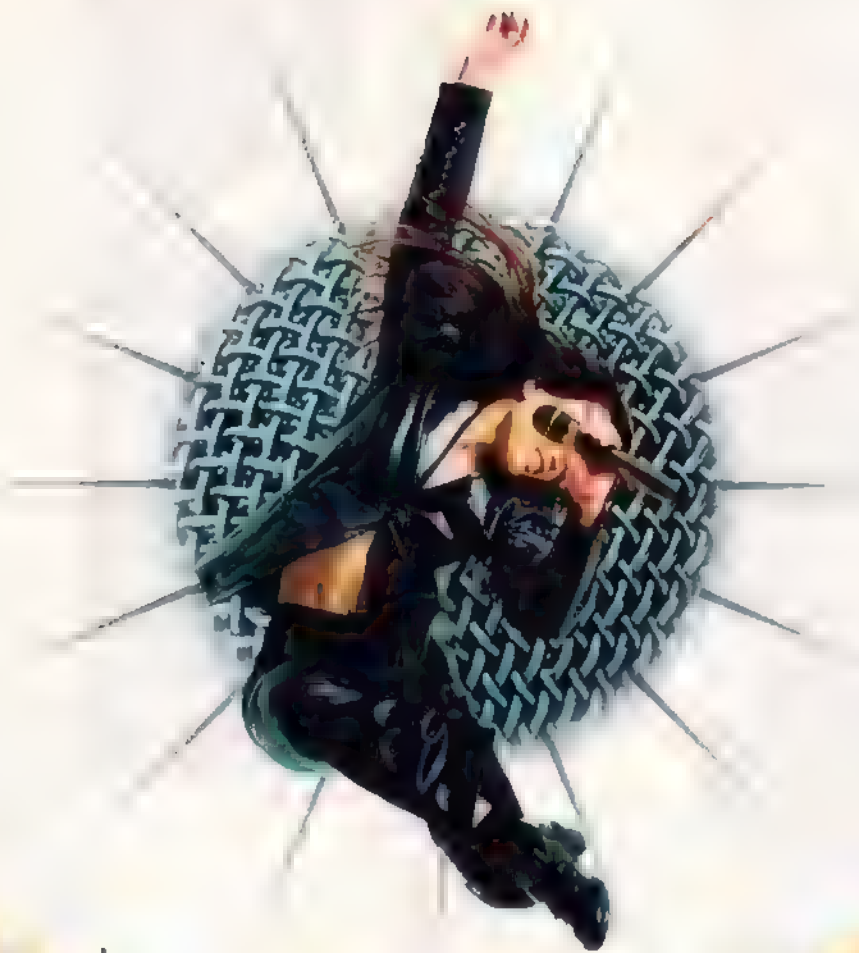
Tom Keeley swears by a Les Paul through a Marshall JCM900. "On this record, we actually were able to mess around with a couple of different things," he says. "but I ended up using the JCM900 that I'd been playing out of before. Sel Villanueva, our producer, said it was actually the only JCM900 he's heard that he thought sounded good; I guess I lucked out in that respect."

"I played a lot of my parts on a Les Paul Custom," Keeley continues. "We also did some recording with a Fender Telecaster that I think had [Seymour Duncan] Hot Rails in it. The sound was basically a common ground between a Les Paul and an SG; it was dirty and wild like an SG, but full like a Les Paul."

As for effects, the Thursday boys kept things relatively clean and simple. "Just a standard delay," Keeley says. "We used a [Roland] Space Echo a little bit, and I've got a Line 6 Pod that I mess around with every once in a while. Otherwise, I didn't do anything too over the top; I'm more of a plug-and-play type of guy." —J.D.







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methodology that you play something a million different ways until it starts to feel right," says Keeley, "whereas I'm more of a minimalist—I do think there are different ways to do it, but only one is going to be the right way. For me, it's really about trying to create a feeling rather than writing a crazy riff or a crazy lead. What's important to me is the sound of turning the fucking thing on, as opposed to executing a perfect scale or whatever."

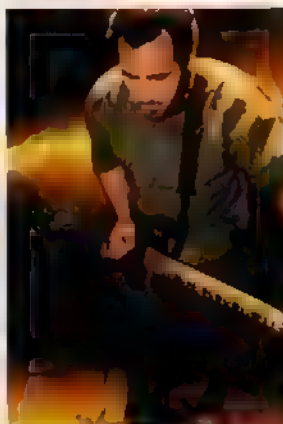
"Basically, whichever part is closest to being, quote, 'a rhythm guitar,' the other guy will then put the stuff to add the texture to it," says Pedulla. "It's like we have attention deficit disorder in a way, where we're just like, 'We can't play the same thing!' I guess we've just learned a lot about each other's playing; we know what our styles and strengths are: I'll do more single-note stuff, whereas Tom's more into augmenting chords as a lead or doing octaves and stuff like that."

"But sometimes it doesn't work out that way. Sometimes it's like, 'You know what? We really need a Tom part here.' Or, 'What this part really needs is a Steve thing.' We kind of know the styles enough to be able to do that now."

"Not to sound clichéd, but Steve and I have a brother-like relationship," Keeley concludes. "We can fight horribly, but somehow, when we go to write these things or record these songs, we just have this kind of unspoken connection or understanding. It's really like this feeling that happens. We can joke with each other and make fun of each other as much as we want, but the truth of the matter is that my guitar playing is really nothing without his, and vice versa."

Thursday made their record debut in 1999 with the rollicking but sketchy *Waiting*, which was released on the small New York indie Eyeball Records. The group moved on to Chicago's Victory Records for 2001's *Full Collapse*, a much stronger and more self-assured effort, and a critical triumph. The album scored a surprising hit on modern-rock radio and MTV2 with the single "Understanding in a Car Crash," and near-constant touring helped *Full Collapse* reach sales of nearly a quarter of a million copies. But the musicians disliked Victory's business practices, prompting a notorious feud.

In a much-circulated post on their web site, Thursday claimed they never had Victory's full support until the group started generating a buzz with "Understanding in a Car



Crash." At that point, the musicians had to battle the label over silly promotional gimmicks; the nadir came when Victory wanted to make a Thursday whoopee cushion. The company was also reluctant to print the lyrics for *Full Collapse* in the CD booklet, claiming that it was too expensive. When part of Victory was sold to MCA, the members of Thursday figured that if they were going to be associated with a major label, they might as well do it on their own terms.

After a heated bidding war, Thursday signed to Island Records. The move generated plenty of gossip in the punk underground, where signing a major-label contract is synonymous with selling out; but the band members maintained that Thursday would continue to operate as they always had, and they've been true to their word. In making *War All the Time*, they worked once

again with their longtime friend, underground punk producer Sal Villanueva, a veteran of recordings with Taking Back Sunday, Skarhead and Faction Zero.

"From the beginning our band has been very much about family," Pedulla says. Adds Keeley, "That was kind of a prerequisite to our agreement with Island: if we were going to do it, it was going to be the way we would do it if we weren't on a major label." But while the

deal provided Thursday with more money and more studio time than they'd had on their previous records, the process of making the new album was fraught with pressure and tension.

"We went through a lot making this one, that's for sure," Pedulla says with a weary sigh. "Most of it was due to pressure we put on ourselves. We basically toured for almost two years on *Full Collapse*.

Then, when we got home from tour last fall, we took three days off, and then starting writing and went right into the studio. By the end of recording this album, we were all pretty fried."

Part of the problem was due to scheduling: despite having more time in the studio, Thursday were rushed during the album's early creative stages. "There were these weird deadlines in regard to when we were going to release the thing, and that was a pressure that we never really felt before," says Keeley. "So we kind of crammed all the writing into two months, aside from a couple of parts that we had written on tour or one or two songs that (continued on page 92)

**"STEVE AND I CAN FIGHT HORRIBLY, BUT SOMEHOW, WHEN WE GO TO WRITE OR RECORD, WE JUST HAVE THIS KIND OF UNSPOKEN CONNECTION."**

—TOM KEELEY



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For nearly a year and a half now, the internet has been crackling with talk of Slash, McKagan and Sorum's new band. Variouslly dubbed the Project and Reloaded, the group had been rumored at times to feature such disparate luminaries as original Guns guitarist Izzy Stradlin, former Skid Row vocalist Sebastian Bach, Days of the New frontman Travis Meeks and Buckcherry singer Josh Todd. But this past June 19, the official Velvet Revolver lineup of Slash, McKagan, Sorum, guitarist Dave Kushner and Stone Temple Pilots singer Scott Weiland was unveiled to the world with a press conference and a six-song performance at Los Angeles' El Rey Theater. The show was a success, but nag-

ging questions lingered: Were Velvet Revolver for real or just a bloated "supergroup" put together to revive a few faded careers and make some cash? Given Weiland's recurring drug and legal problems, could anyone be sure that this project would even get out of the starting gate? Would "Set Me Free," the hard-driving song they wrote for the *Hulk* soundtrack CD, be both the first and last recorded example of original Velvet Revolver material?

But on this sweltering Burbank afternoon, such

questions seem utterly irrelevant. Weiland, looking healthier than he has in ages, wraps his angular frame around the microphone stand and leads the band through "Head-space," a song that seems to combine the

freight-train velocity of GN'R's "Paradise City" with the effervescent vocal hooks of STP's "Big Bang Baby"—a radio hit in a perfect world, and maybe this one as well. When that song slams to a close, Weiland relinquishes the mic and perches himself on a nearby road case, listening intently while the other four work their way through something with the provisional title of "Rock Song." The number begins with a jangly, atmospheric buildup that leads into fiery, Zep-  
 pelin-esque riffing. "I don't

normally say things like this," Weiland pipes up during one pause in the action, "but you guys should extend that intro. I think I can definitely do something with that."

*"I was living in my L.A. house by myself, and I didn't want to see anybody; the only person I saw was my drug dealer."*

—SCOTT WEILAND

**T**HIS IS HOW it's been all summer for Velvet Revolver. No egos, no entourages, no rock star decadence—everyone other than Slash is presently sober, and even he has pretty much been on his best behavior—just intense rehearsals five days a week and an ever-expanding repertoire of riffs and songs. "So much of the stuff has been written on the spot," Sorum explains. "It's like, Duff will play some bass thing and I'll start kicking a groove, and before you know it, it starts turning into something. Then we'll give it to Scott. If it inspires him, he'll do his thing with it in Pro Tools, and he'll come back and say, 'Look!' And then we'll put it away and start working on something else."

It appears to be an ideal creative situation, which is pretty ironic, considering how often both Guns N' Roses and Stone Temple Pilots foundered on the rocks of terminal dysfunction. "This particular thing has been a true expression of dedication; it was so fuckin' against all odds, and we just did it," Slash says enthusiastically. "It's amazing to be sitting here talking about it in the past tense—all the auditioning, all the writing, all the naysayers, all the Guns N' Roses comparisons..."

Unflattering comparisons between Slash's post-Guns projects (Snakepit, Slash's Blues Ball) and his old band have dogged the guitarist since he left Guns N' Roses in 1996; so, too, have incessant rumors of a Guns N' Roses reunion. In 1990, original drummer Steven Adler was the first to go (booted out when his heroin addiction got in the way of his playing), and original rhythm guitarist Izzy Stradlin left soon after, unable to deal with the increasingly imperious behavior of lead





singer Axl Rose. But with the departure of Slash—whose hot-rodded blues-metal licks were as much a part of GN'R's sonic imprint as Axl's feral yowl—it seemed like the true essence of the band had been lost forever. Slash, for his part, seemed pretty lost as well.

"It's hard for me to quit anything, and it was a moment of truth when I finally decided, 'I cannot do this!' " he remembers. "I can come up with two million ways to try and make something work, and I just fucking had to go. With Snakepit, that was just to get out of the situation that I was in; something fun to do, without, like, all the bullshit. It became one of those things where, every time I did it, I would just hook up with different people, and I found that finding the right combination of guys is not easy. I love working with people; I love going to other

*"The last incarnation of Snakepit was just a huge mess; as much as I liked it, I was all fucked up—I almost killed myself drinking too much—and I had a lot going on."*

—SLASH

people's sessions or writing something with somebody, or jamming live with people I've never played with before. But

when you're doing a band, you need the right chemistry, and I think I had to learn that

"The last incarnation of Snakepit was just a huge mess; as much as I liked it, I was all fucked up—I almost killed myself drinking too much—and I had a lot going on. And I did this record [2000's *Ain't Life Grand*] with a bunch of guys who'd never been around the block before. For me, it was like revisiting what it was like to go out and start your first band; for them, it was their first band! One was strung out, blah blah blah; we were always getting

guys out of jail for stupid shit." He laughs. "It had its moments, but it was like, John Lennon had his lost fuckin' summer, right? For me, it was like my lost four or five years!"

When Snakepit finally curled up and died, Slash decided to go back to square one, trying once again to put together a band with the same elusive chemistry that had sparked the original Guns N' Roses. Fate intervened in 2002, when drummer Randy Castillo, who'd played with Ozzy Osbourne and Mötley Crüe, died of cancer. A memorial concert to raise

money for Castillo's family was scheduled for April 29, 2002, at L.A.'s Key Club, with many of Randy's old musical pals on the bill

"I got a phone call from Matt," Slash recalls. "You wanna go jam at this thing?" The pair dialed McKagan in Seattle and enlisted his services, then roped in Buckcherry's Josh Todd and Keith Nelson to complete what looked like a purely one-off collaboration. At the concert, the quintet (billed as Cherry Roses) ripped through Guns N' Roses classics "Paradise City" and "It's So Easy" and







*"I was really serious about going to school and getting my finance degree, with a minor in accounting. But Velvet Revolver changed everything."*

—DUFF MCKAGAN

jammed with Steven Tyler of Aerosmith on "Mama Kin." The response was electric, and Slash immediately felt a regained sense of purpose. "The chemistry that I have with Duff is not something you can emulate," he says. "I didn't have any intention of getting this whole thing rolling, but the day after the gig, Duff and I talked on the phone and were like, 'Maybe we should do this!'"

Of Velvet Revolver's members, Duff McKagan seems to have had the least interest in returning to the rock and roll wars. Newly remarried and happily resettled in his hometown of Seattle, McKagan was in his third year at Seattle University when Slash and Sorum asked him to play the Castillo benefit. "I was really serious about getting my finance degree, with a minor in accounting," he explains. "I was fully going toward that. I still had my band, Loaded, because I can't stop playing music, you know? On spring break or winter break we'd go and play Europe or something. But I really got into school and the field that I was getting my degree in. And this changed everything, you know?"

McKagan convinced Seattle University to let him complete his degree online, and almost before you could say "Welcome to the Jungle," he relocated to Hollywood and began writing songs with Slash, Sorum, Nelson and Todd. But within a matter of months,

the Buckcherry guys were gone. Perhaps "musical differences" reared their ugly head, or maybe the fact that Buckcherry were generally perceived as a poor-man's Guns N' Roses imbued the whole enterprise with something of a not-so-fresh feeling. "The initial thing with the guys from Buckcherry would have been a completely different band," Sorum admits. "No disrespect to Josh—I mean, what he does is

cool—but I think that particular style or direction we were going in might have not been taken as seriously as what we're doing now. I think what we're doing now just has so much more substance." Being taken seriously is important to Sorum, a friendly chap who has never been entirely able to shake his "replacement drummer" tag. "I came into the Cult to replace a guy; I came into GN'R to replace a guy," he says. "But I've gotten more love and respect from both those bands than I could have ever possibly imagined, and I feel like I've

made good choices with my career decisions. But this is my band, you know? It's really my first band where I can say it's something I helped create."

Since leaving Guns N' Roses in 1997, the same year McKagan quit, Sorum has immersed himself in a wide variety of musical projects, including film scores, production gigs and even a solo album (*Hollywood Zen*, due out this fall). But the bitter aftertaste of his GN'R exit still rankles. "We got the shitty end of the deal, me, Slash and Duff," he says. "We got kinda kicked to the curb, you know? Not that we have anything to prove, but we do."

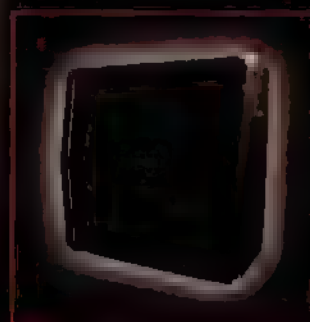
Though Slash, McKagan and Sorum had all contributed in various combinations to several post GN'R projects, they all admit that they'd been leery of doing anything that would be seen as a reunion. "We didn't want to make that statement," says Duff. "We were very careful about how we did it. I'd get a call from Izzy once in a while—'Hey, you wanna play on my record?' Or Slash would come through town, so I'd see him. But it just wasn't in the cards until now."

Deciding to carry on in the wake of the Buckcherry misfire, the three musi-





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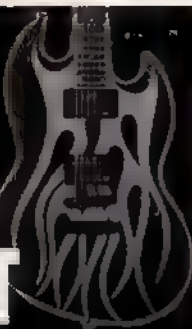
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cians invited Dave Kushner to join the party. Kushner and Slash had been friends in their L.A. junior high school days but had never played music together, since Kushner didn't become serious about playing guitar until after Slash had moved to a different neighborhood. Having paid his dues in such L.A. punk and hard rock bands as Wasted Youth, Electric Love Hogs and Infectious Grooves, Kushner moved to Japan a few years ago to seek his musical fortune. He didn't find it, but he did run into McKagan in a Tokyo nightclub.

"I was playing in this band called Zilch," Kushner recalls. "It was this crazy thing with a guitarist named Hide—he's big in Japan—and Joey Castillo from Queens of the Stone Age on drums. Duff was there with his band, Loaded. We'd met before, and we just started talking and hanging out." Kushner eventually joined Loaded, and when the rhythm guitar slot opened up in what would become Velvet Revolver, he seemed like the obvious choice.

"Dave's real forte is sounds," says McKagan. "He's got a million different pedals, and that

adds a whole other 'mad scientist' element."

"He's got really good ideas," Slash agrees. "Dave's as sober as a judge; he used to be a real fuckup at one point, but now he's got this great work ethic."

"I've always been into really tweaky sound effects," says the deceptively mild-mannered

Scott Weiland and Slash at Velvet Revolver's debut performance, on June 19, 2003, in Los Angeles.



Kushner. "I think it was because I could never afford good amps, so I always bought tons of effects—wah-wah pedals that sound like talk boxes, that kind of shit. In this band, I'm just really trying to do something that takes it a little further from being a straight-up, five-piece, two-guitar rock band."

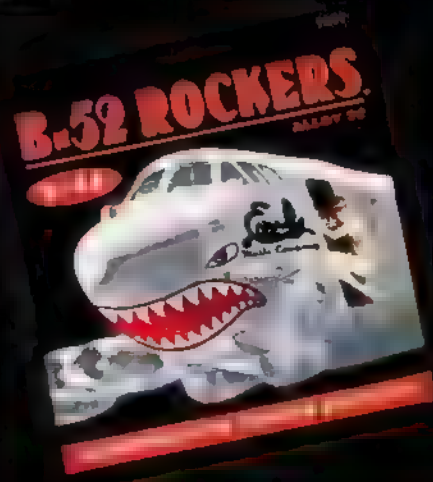
While Kushner's predilection for Fernandes guitars, Bogner heads and a whole arsenal of Line 6 and Boss

(continued on page 94)

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# STEVE VAI! JOE SATRIANI! YNGWIE MALMSTEEN!

*Three of rock's all-time greatest guitarists band together for one of the most highly anticipated tours of the year. But first, some drinking and discourse with Guitar World.*

## The **LEAGUE** of Extraordinary Gentlemen

**T**HREE WINEGLASSES are lifted high in the candlelit ambience of a tony Hollywood restaurant. Like some latter-day version of the three musketeers, Joe Satriani, Steve Vai and Yngwie Malmsteen are toasting the beginning of this year's G3 Tour, which kicks off in Phoenix on October 9. Although the tour has been in existence since 1996, this year's show promises to be the mother of them all. It brings together, for the first time ever, the three men who were the indisputable holy trinity of the Eighties shred boom, and who continue to be an inspiration to aspiring electric guitar virtuosos everywhere.

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By **ALAN DI PERNA**

---

*Photographs by* **SOPHIE OLMSTED**





**STEVE VAI**

**"If you play with someone like David Lee Roth, blow jobs grow on trees."**

—Steve Vai

which Malmsteen negotiates his trademark scalloped fretboard was the phenomenon that ignited Eighties neoclassical mania and remains the nuclear furnace at the heart of recent work such as *Attack!!*, Yngwie's 2002 album with his band Rising Force

Once as famous for his temper tantrums as for his dazzling technique, Yngwie has mellowed with age...well, a little bit. These days he's seldom far from the watchful gaze of his spouse and manager, April, who combines trophy-wife looks with a practical head for business. Yngwie has retained a lusty appreciation for good beer and fine-tuned Ferraris. A jovial yet imposingly large figure draped in gold jewelry and swathed in black leather and silk, he seldom manages to utter a sentence that doesn't include the phrase "fuck, mon."

And while Steve Vai's career is now entering its third decade, the man has retained the lanky frame and high-cheekboned cool of an archetypal rock guitar god. By this point, Vai's pretty much done it all. He has performed with everyone from Frank Zappa to David Lee Roth, played the devil's guitar slinger on film and released a stunning series of solo discs like 1999's *The Ultra Zone*—

albums that seem to confirm the lingering suspicion that Vai's unique brand of wang-bar voodoo originates from some realm of existence other than our own. Vai recently duetted with Indian sarangi master Surinder Sandhu. He and Malmsteen have both experienced the challenges and rewards of playing with world-class symphony orchestras in recent years.

In fact, the two guitarists seem to spark off one another. Malmsteen's exuberance awakens a wry, Zappa-esque sense of humor in Vai.

In contrast, Joe Satriani remains serenely detached. In his own quiet way he can trump the pair of them. The guy toured with Mick Jagger, after all, and was Vai's guitar teacher. A head shorter than the other two, his clean-shaven pate shrouded in a crazy quilted hat, Satch is like the wise, patriarchal monk in kung fu movies—the tranquil master who could kick the crap out of everybody if he felt like it. Fortunately, Satriani has a more benevolent means of subduing all comers. His formidable mastery of guitar technique has always been grounded in a pure rock and roll heart, as albums like his most recent, last year's *Strange Beautiful Music*, readily attest.

While virtuoso guitar music is no longer "buzzworthy" in a mainstream context, it continues to thrive as a vigorous musical subculture. The success of G3 and the impressive roster of artists Vai has amassed on his Favored

Nations record label are proof of this. And when these three unlikely compadres get together for a chat, it's clear that this is a subculture with a strong sense of identity and tradition, not to mention humor.

**"I have a couple of pictures of guitarists on the wall of my studio that I look at all the time. I'm always asking them, 'Is this crap or what?'"**

—Joe Satriani

**GUITAR WORLD** Where do all of you see yourselves fitting into the spectrum of music in the year 2003? Does instrumental guitar music matter today? Is it on the wane? Is it due for a revival?

**JOE SATRIANI** If this kind of music were dead, we wouldn't be here.

**STEVE VAI** That's right. Just the fact that we're here is a testament that there are still people who enjoy this kind of music. I know this because my record label,



**JOE SATRIANI**

Favored Nations, gets tapes all the time: there is still a very strong subculture of people who want to do great things on an instrument, and who are stimulated by hearing people who can. That's reassuring. But it's gonna take a person—and I don't know who this is—to come along and reinvent the guitar as a virtuosic instrument in a completely different realm than any of us have done, or anybody else in the past. That's the clincher. Maybe that will happen, and maybe it won't.

**YNGWIE MALMSTEEN** This music just isn't in the forefront of the media. Today, particularly in America, the media and internet are

**"There are plenty of guys who work with jackhammers on the street who want to be guitar heroes."**

—Yngwie Malmsteen

overwhelming your senses. And it's deceiving, what you see on TV, hear on the radio and read in magazines. It doesn't necessarily reflect everything that's going on in the world. There are 280 million people in this country. And there are plenty of guys who work with



**YNGWIE MALMSTEEN**



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jackhammers on the street who want to be guitar heroes.

**GW** Are any of you turned on by this nu-metal, downtuned, seven-string guitar stuff?

**SATRIANI** The songwriting's good and the melodies are there, if that's what you want. Part of the message is the sound and the personality of the people making the music. The media is more personality driven and less instrumental driven. Before, maybe it was a little more together. You look at someone like Hendrix: he had incredible personality and virtuosity. You don't really see that today. You see more personalities. And they're entertaining. You can't knock them. If you're in the mood for that, you reach out and there they are.

**VAI** I think people are talented and compelled in different areas of

**"Ritchie Blackmore was a huge early influence on me, but after that I had to find my own way."**

—Yngwie Malmsteen

the music industry—some people musically, and some people image wise. You take someone like Marilyn Manson: I don't necessarily think there's a lot of intense musical talent there, but that guy really has a vision. The level of detail and

thought behind the photos and videos is amazing. As macabre as it is, it's still extraordinary

**MALMSTEEN** I agree with that.

**VAI** Or you take something like the last Korn record, *Untouchables*. There was a period where I couldn't stop listening to that. To me, that record is their greatest work. It's absolutely brilliant. Are they flailing about with tremendous virtuosity? No. But what they're doing is still very valid. The same with Radiohead, the way the whole band is able to work together as one mind. Then again, there's also complete shit out there, too

**GW** A blues guitarist might cite Robert Johnson or Muddy Waters as the source of what he does. A punk guitar player might cite Johnny Ramone or Johnny Thunders. Is there anyone any of you can point to in a similar way, as the root of what you do? Is it that cut-and-dried for you, influence-wise?

**SATRIANI** Although everybody you mentioned is great, Hendrix was the thing that really inspired me when I was a kid. And yeah, I have a couple of pictures and

posters of guitarists on the wall of my studio that I look at all the time. I'm always asking them, "Is this crap or what?"

**MALMSTEEN** On my console I have a bust of Johann Sebastian Bach. He was probably the most influential guy ever on me. Guitar players always listen to other guitar players. I wanted to break away from that a little bit. So while Ritchie Blackmore was a huge early

influence on me, after that I had to find my own way. I just put my Deep Purple records away and got a big stack of Bach, Vivaldi, Beethoven and, eventually, Paganini. And that changed the wiring of my brain. 'Cause all of a sudden I was thinking in all these other areas, instead of [sings a blues riff]. All these linear notes and pedal notes and arpeggios just started coming out of me

## LIFE in the Fast Lane

Thrash virtuosos Marty Friedman, Alex Skolnick and Chris Poland hit the road with *Guitarevolution* and give G3 a run for its money. BY RICHARD BIENSTOCK

"WE WERE trying to come up with a name for this thing, and a bunch of ideas were thrown around that involved the word 'shred,'" Alex Skolnick says of his current Guitarevolution package tour with fellow reformed thrashers Marty Friedman and Chris Poland. "But we decided we didn't really want to go in that direction. So I came up with 'guitar revolution,' which, if you write it as one word can also be pronounced as 'guitar evolution.' We all felt that it really describes what's going on, because we're three guys who made our names in metal bands, but we've all since evolved and moved on to different things."

instrumental effort that combines turbo-fueled riffing with touches of electronica. And Chris Poland, another ex-Megadeth axman—he performed on the group's 1985 debut, *Killing Is My Business... and Business Is Good!* and its 1986 follow-up *Peace Sells... But Who's Buying?*—is touring in support of the self-titled Lion Music debut from his fusion trio, OHM.

While Skolnick, Friedman and Poland are aware that many Guitarevolution shows will be crowded with Testament and Megadeth fans, they're also confident that audiences will leave with a newfound appreciation for the three guitarists' current musical directions

fan, I'm pretty sure we will all hold his interest—Marty and I because we're still playing at high volumes and Alex because his record is very cool.

**GW** Alex, how did the idea for your album of covers come about?

**ALEX SKOLNICK** A while back I had a dream—which I heard this amazing jazz progression in my head, and later on I figured out that it was actually the melody from "One Like You" by the Scorpions. So my trio and I arranged the song and put it into our set, and it just felt great. And that led us to try another one, which was Kiss' "Detroit Rock City." And the next thing I knew we had an album's worth of material. I

like, "Mama what?" So was a ways into the fusion stuff, but the thing that's cool about OHM is that it's not just three guys soloing—it's very... I don't think of it as pop fusion.

**GW** Marty, is being reformed a new twist on the old "I'll be back" theme?

**MARTY FRIEDMAN** I love to have Dave come out and play with me, and it's very possible that he will, but I wouldn't want to commit anything yet.

**GW** In a recent interview with this magazine, Dave Mustaine referred to the Megadeth lineup with you on guitar as "the band." If he were to reform the group



Metal fans who make their way to a Guitarevolution show this fall will indeed see just how different these three musicians really are—not only in comparison to their past work but also in relation to one another. Skolnick, who played with Bay Area thrash band Testament from 1986 to 1992, recently released *Goodbye to Romance: Standards for a New Generation* (Skol Productions), which features his acoustic jazz trio reworking Seventies and Eighties metal classics like the Ozzy Osbourne title track and Aerosmith's "Dream On." Marty Friedman, who left Megadeth in 2000 after 10 years of service, has just issued his fifth solo album, *Music for Speeding* (Favored Nations), a high-octane

"The people who come because of our former bands will see how each of us has grown since then," says Friedman. "And hopefully they'll enjoy our new music even more than the music through which they discovered us in the first place."

**GIYAS WILLY** Of the three of you share a similar musical history, but currently you each play very different styles of guitar.

**ALEX SKOLNICK** Hopefully that will result in a whole cross section of music fans attending our shows. If someone comes to a gig to see one of us, chances are they don't know too much about where the other two players are currently at. And if that person is at the show because he's a Megadeth or Testament

wanted to do a jazz record that involved me bringing something different to the table, and whether people like it or not, you can't say that it's not different.

**GW** Chris, you were a fusion guitarist prior to joining Megadeth, and now you seem to have come full circle with OHM.

**POLAND** I played in a fusion band for years with Gar [Samuelson, original Megadeth drummer], and the reason we were initially attracted to Megadeth was because, musically, it was very challenging. It's funny though—when we would do interviews in the early days Dave Mustaine would always say to me, "Just tell them you're Michael Schenker"—because otherwise I'd just talk about Mahavishnu Orchestra, and the interviewer would be

would you consider being a part of it?

**FRIEDMAN** Probably not just don't want to hold up the flag for traditional heavy metal anymore. The kind of heavy music we were playing in Megadeth—it was great at the time but it sort of pales in comparison to what's out right now, so wouldn't even want to attempt to touch that again. Now it's time to do some thing new. I'm really into modern, futuristic sounds, and stuff that hasn't been done yet. Doing a solo record like *Music for Speeding* gives me the freedom to play exactly what's in my head and my heart. But having said that, I'd have no problem working in some capacity with any of the Megadeth guys again. I'd love to do it in fact! ■





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**VAI** It would be easy for me to look back and say Jimmy Page was the turning point in my life. Whenever any of us talk about our influences, it's easy to point a finger at particular guitarists. But I think the things that really influence us to take a certain direction or pursue a certain style are more diverse—our parents, where we grew up, the people

we hung out with. I was very fortunate in coming to like theater music. That's what my folks listened to—Leonard Bernstein, Stephen Sondheim—that was it for me. Show tunes—there's a certain melodic content that was campy yet inspired. Andrew Lloyd Weber—I have everything of his.

**MALMSTEEN** *Jesus Christ Superstar* was a

huge influence on me. My sister is seven years older than me. She was a teenager when I was still a kid, so she'd bring home records. And I'll never forget when she first brought home *Jesus Christ Superstar*. That first guitar riff—I still get goose pimples now when I hear it. And talk about lyrics: Tim Rice is a genius! I spend a lot of time on my lyrics nowadays,

so I really appreciate that. I've never heard or seen any other rock opera that I liked—only that one.

**VAI** I think my first influence from the musical theater was *West Side Story*. Bernstein was incredible. That's all I listened to when I was a kid. I thought that was the only record ever made.

**GW** I never would have guessed that Steve has this thing for show tunes.

**SATRIANI** [with mock amazement] Couldn't you tell?

**VAI** I'm a complete ham! I'm a complete poseur!

**GW** I see you in a totally different light now.

**SATRIANI** This is really interesting, because I can't stand show music—the pomp and circumstance, the theatrical part. To me it was the opposite. The first time I heard John Lee

## 2 FAST 2 FURIOUS

Guitar World selects two of the very best from virtuosos Satch, Val and Yngwie.



**Surfing with the Alien** (1987)  
Satch assimilates the high-tech sound of Eighties new wave and synth pop (Police, Ultravox, Barin, etc.), making it a high-speed vehicle for some out-of-this-world virtuosity. The Sgt. Pepper's of Eighties shred.  
—Alan di Perna



**Strange Beautiful Music** (2002)  
Tremendous warmth of tone envelops styles ranging from Far Eastern exoticism to Zeppish swagger to organic, Dead-y jamming. By dueling with Robert Fripp on the Santo & Johnny chestnut "Sleep Walk," Satch proves himself the most historically savvy of all the Eighties ax virtuosos.  
—A.d.P.



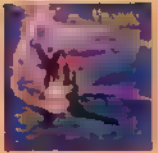
**David Lee Roth: Eat 'Em and Smile** (1986)  
Who else but Steve Vai could have succeeded Eddie Van Halen as Roth's six-string sidekick? Diamond Dave's unabashed hamminess brings out all of Vai's "showboat" tendencies—to excellent effect.  
—A.d.P.



**Passion and Warfare** (1990)  
As the title suggests, this disc encompasses the broad range of Vai's musical sensibilities, from soaring, lyrical balladry ("Liberty") to primal stomping ("The Animal"). Perhaps Vai's best-known and most-loved solo album.  
—A.d.P.



**Yngwie J. Malmsteen's Rising Force** (1984)  
Malmsteen's Grammy-nominated debut solo album introduced rock guitarists to the joys of the sweep arpeggio and triggered the onslaught of instrumental guitar bums in the years that followed. The definitive document of neoclassical rock guitar.  
—Joe Lalaina



**Fire & Ice** (1992)  
Malmsteen's songwriting chops come to the fore on *Fire & Ice*, one of the best produced albums of his career. It features impassioned instrumentals ("Perpetual" and "Leviathan") and hard-hitting, finely crafted songs ("How Many Miles to Babylon" and "Fina Curtain").  
—J.L.

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Hooker on a record, I couldn't believe it. I was more interested in a performance by just one person that was really unique.

**VAI** I didn't like the blues. Robert Johnson would have bored me to tears. I liked the energy and freneticism of Deep Purple, Queen and Led Zeppelin. And yeah, there was a campiness to show music that I completely rejected once I was 13. But then Frank Zappa came along. To me, he married all that stuff together—amazing guitar playing, musical credibility, comedy.



And of course there were other influences. I was very fortunate that in high school I had a great music theory teacher and I was in love with the little black dots. And I was fortunate to have a great guitar teacher in Joe, who turned me on to things like Wes Montgomery. But like I say, I think our influences are different than the few names we might cite.

What gave us the courage to pursue music? What gave us the drive to sit for an entire childhood and practice like we did? Why

were we so compelled to achieve things on that instrument? I don't necessarily think it's this band or that band that made us do it. They were inspirations. But I think at the core of a very driven musician the influences are probably far more different than we think. An event that happened in their life. Something somebody said. Who knows what triggers those things that lie dormant in some of us?

**GW** You mean it isn't the sex drive?

**VAI** Well, it could be a reflection of it. The sex drive is one of the most powerful instincts that we have. If it came to a choice between making a record and having sex, I think we'd all be fucking our brains out.

**GW** People often hope that the one will lead to the other.

**SATRIANI** Yeah, you hear that all the time. The saying "you got in a band to get girls." That kind of thing.

**MALMSTEEN** That was the most bizarre thing that happened to me when I first came to the States. It was the first time I heard the word "dude" as well. But also one guy said to me, "Hey, I bet you picked up the guitar to get laid, right?" And I was like, "What?" I just couldn't fathom that. Obviously, I know some people do, but it wasn't me.

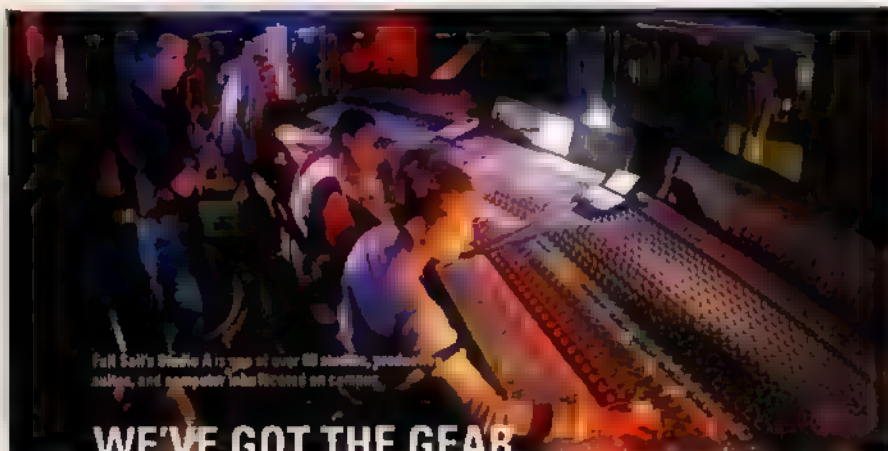
**VAI** I played along with that game for a while. [dumb voice] "Yeah, I picked up the guitar to get laid." And then one day I said, "I did not!" That was the furthest thing from my mind. Yeah, I wanted to be cool, I wanted to be accepted. But for me it was an opportunity to gain self-esteem and dignity because I was capable of doing something. But then, yeah, if you play with someone like David Lee Roth, blow jobs grow on trees.

**GW** That being the case, it's a marvel that any of you guys decided to go instrumental.

**MALMSTEEN** It wasn't my decision to go instrumental. That's the ironic part. I was in a band called Alcatraz. The band's label decided that it wanted to give me a solo deal. The idea was for me to do a solo record but stay in the band Alcatraz as well. The band was on tour, but once in a while I would take a day off, go into a studio and work on my solo album. Ultimately, I wanted to bring in a singer and make it a vocal record. But the label said, "No, you can't do that. You have to make an instrumental album." I was like, "Instrumental album? Are you crazy?" They said, "No, it has to be instrumental." And so it was. And it became a springboard for a lot of other guys to put out instrumental albums. But it wasn't meant that way.

**VAI** It's funny, exactly the same thing happened to me. I was in a band called Alcatraz! [laughs] A record company came to a show, signed me to a solo deal and said, "You should make an instrumental album." And that was [1990's] *Passion and Warfare*.

**MALMSTEEN** I don't know what it was like for you, but I wasn't supposed to leave the band. I just ended up doing it anyway. I felt better doing my own thing. But that's funny. I didn't know it happened to you too.



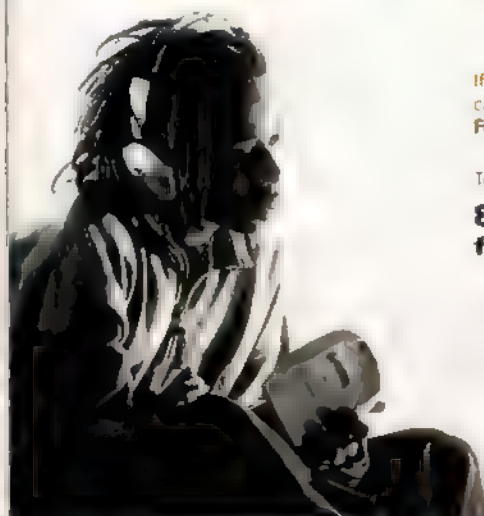
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**VAI** In exactly the same way. Well, I left the band because I got that gig with David Lee Roth

**MALMSTEEN** He asked me too.

**VAI** Really?

**MALMSTEEN** We were on tour, headlining. Dave Roth came to a show. After the show he asked me if I wanted to join his band. I probably should have said yes

**VAI** You would have gotten along great with him. [laughs]

**GW** Joe, you never said whether you chose instrumental music or it chose you

**SATRIANI** It's kind of unusual. I was in a power pop band called the Squares. We were working really hard, but on one holiday from the band I put together a little EP of my own [1984's Joe Satriani] and made it instrumen-

tal. My idea was just to make it as weird as possible. I think I was inspired by cassettes that Steve was sending me of his music—stuff like "Garbage Wrapped in Skin." And I started my own little company to release the EP. The record got reviewed in guitar magazines. The turning point for me was that the reviewers didn't know about the Squares and did not know who I was. They reviewed the EP as if it was a serious record by a guy who was very serious about this particular musical direction. That sort of lit up a light bulb over my head. So it was a unique, cathartic moment to leap out of this power pop band and take this [instrumental] approach to music. Because this was an era when there was no instrumental music on the radio other than jazz. You definitely

weren't gonna get on MTV. Michael Jackson and Mötley Crüe were ruling. That was the kind of thing that was selling millions and millions of records.

**GW** So it was a similar situation. What seemed like a solo side project became the main event.

**SATRIANI** That's right. And I'm sure all of us had a point where we were told, "You gotta go on tour now." And we thought, Go on tour, instrumental? All night long?

**VAI** That's why I didn't tour for *Passton and Warfare*, which is probably one of the biggest mistakes I ever made. Because it was a time when I should have toured. But I'd just gotten off a 13-month tour with Whitesnake, my wife just had a baby, and the idea of touring off an instrumental record was just, What!?!??? It was like, "Go out and take all your clothes off and go onstage."

**GW** Speaking of live shows, what is the G3 audience like? The preconception is that it's all adolescent male guitar geeks

**SATRIANI** No, I think it's much more mixed than that. Each artist attracts his own different set of fans. And G3 over the years has created its own audience as well. They know it's something unusual and special that they're not going to get anywhere else. It seems to me that young and old, both sexes, all come out. They all look at each other like, Wow, what are those people over there? They're surprised at their own diversity.

**VAI** As far as I'm concerned, G3 is beyond trends. It's an alternative form of entertainment that you'll really enjoy if you like the guitar. Because we really put out. Whenever Joe calls me for a G3 Tour my heart goes pitter-patter. 'Cause it really is a sharing experience—a celebration of the guitar and music. And it's okay to come to a show like this if you're 13 or 14 and listening to Korn. It's not like you're not being cool.

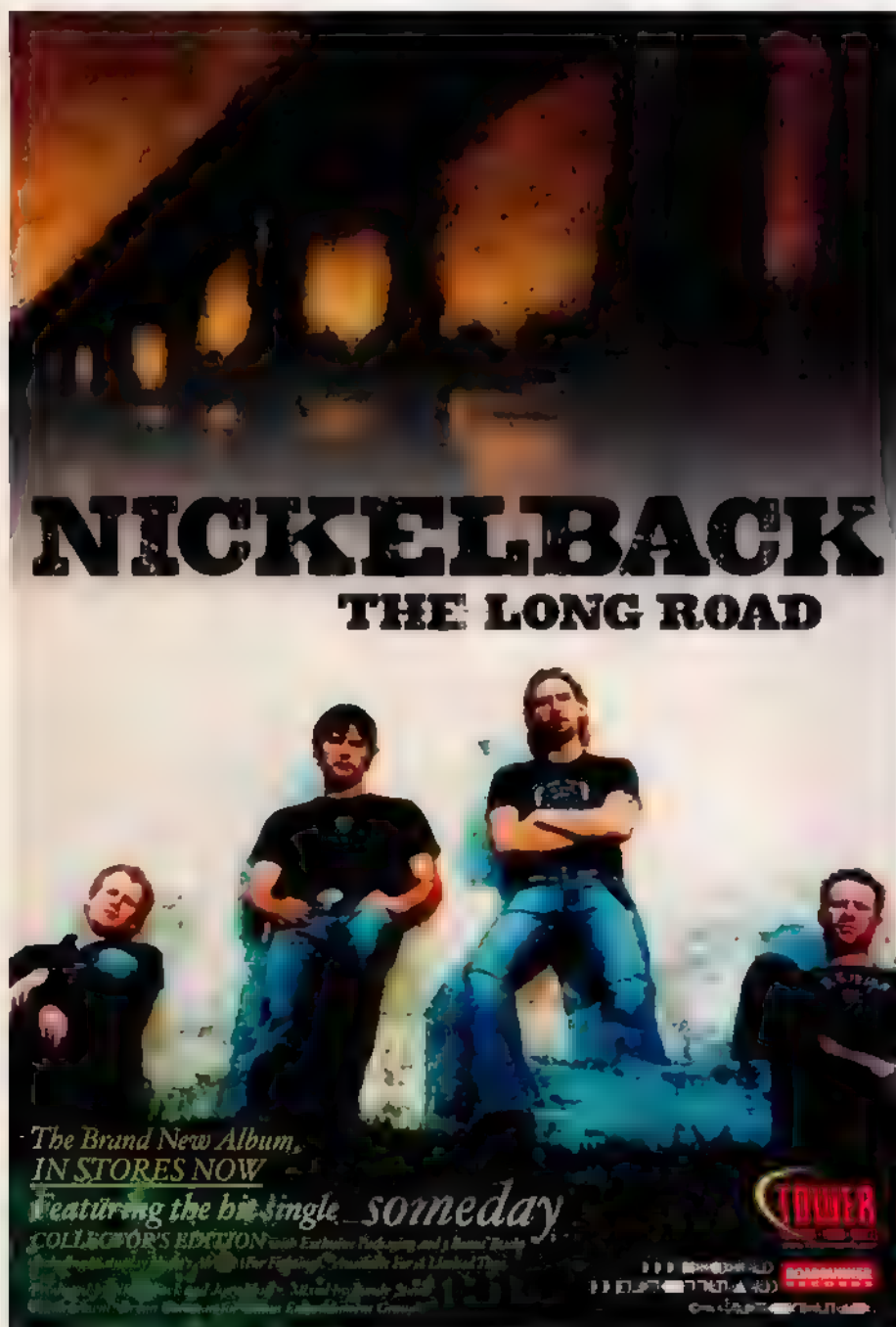
**GW** And as you suggested, all of you probably goad one another to perform at your very best.

**SATRIANI** It's the best kind of competition you could ever have. Because it's totally friendly, and what's the result? A better show. Everybody wins.

**VAI** My respect for these guys has always been tremendous. But I'm also fiercely confident in what I do. We all are. And Yngwie—the reason people are intimidated by him is because he is so confident. They're intimidated by his confidence. You can see it. Read all the interviews over the past 20 years. This guy has no choice but to be Yngwie. And that's a beautiful thing, man.


**YNGWIE** I'm just very honored to be on this show. The three of us together, I think that's gonna blow people's minds. I'm really excited about it.

**SATRIANI** Getting Steve and Yngwie together was an idea I had for a very long time. It was difficult to get the schedules to work together and in the right climate. But this just feels like a very good time. ■





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THURSDAY (continued from page 70)

we already had. I really don't know how it would have turned out if we had more time. But as much as the deadlines detracted from the writing process, I think they helped the overall feeling of the record."

Thursday's music has always been marked by the jarring dynamic contrasts between punishing, pummeling verses and quiet, melodic breaks—or "Between Rupture and Rapture," to borrow the title of one of the new tunes. "A lot of our music is about tension and release," Keeley says. This time, the dichotomy is even more striking, since the group focused on creating songs that, compared to its previous tunes, are shorter and have more concise structures. But the musicians maintain that Island never pressured them to produce another hit like "Understanding in a Car Crash." The label execs, they say, knew better.

"We pretty much told them flat out that we wouldn't know how to go about writing a single, even if we wanted to," Pedulla says. "Basically, we write songs, and if you hear a single, cool. If not, we don't know what to do."

Musically compelling, the aptly named *War All the Time* is all the more powerful because of its lyrical subtlety. "Between Rupture and Rapture" might be about disillusionment with a lover, or the loss of faith in our country. ("We are coming to the Capitol/The distance between us will rupture," Rickly sings. "In our hearts the disease won't touch

us/Love, now it's too late to turn this off.")

"This Song Brought to You by a Falling Bomb" could be about surviving during wartime, or it might be a protest about the chaos of urban living. ("Do you hear the jet plane yawning miles across the sky?/Do you hear the garbage truck back down the boulevard, setting off the car alarms as it passes by?")

And "Division St.," "Marches and Maneuvers" and the potent title track remind us that there are all kind of battles—between different countries and cultures, between friends and lovers, and within ourselves. "War all of the time/In the shadow of the New York skyline," Rickly sings over those ever-dueling guitars. "We grew too fast/Now we're falling apart/Like the ashes of American flags."

"We don't feel it's our job to get up here and tell you what to think about the war or what's going on in the world right now," Pedulla says. "We just want you to remember that these are real people—they're just like you and I—and don't forget that. I would hope that this album could get people to think a little bit."

"Anything could happen now—with the label that we have behind us, who knows?" Keeley says of the group's expectations for this album. "Who's to say that some weird astral plane won't line up and we end up being like Bon Jovi? Or it could just flop. I really have absolutely no idea what's going to happen. I just hope that people listen, and that they find something that they connect with on a true level." ■

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pedals might seem at odds with Slash's Les Paul-into-Marshall approach, the two guitarists quickly meshed. But when Izzy Stradlin suddenly started showing up at rehearsals, Kushner began to wonder if his days in the band were numbered. "Izzy just came out of nowhere, as Izzy does," Slash says, laughing. "Poor Dave. Izzy's sitting there, this ominous presence, and Dave's thinkin', 'That's the original guitarist from Guns N' Roses. Am I still gonna have a job? But we're real loyal people. It wasn't like, 'Hey, Dave, we're gonna work on some songs with Izzy; call us back in a couple of weeks!'" When Izzy was there, we just played with three guitarists."

Stradlin hung out and jammed with his old mates for several weeks, but Slash and McKagan both say there was never any real possibility of their old guitarist joining their new band. "The Izzy thing probably got misconstrued a little bit," says McKagan. "I think he wanted to come in, like, 'Let's go out on tour right away! I've got eight songs, let's go! We'll do some covers; Duff and I will sing!'" [laughs] But Matt and Slash and I were more like, 'If we're gonna do this, we're gonna have to do it so it's amazing.' I've heard a lot of fans saying, 'Why don't you have Izzy in the band now?' Well, this isn't cut out for him; he's more of a guy who will be here one day and be gone the next, and you won't know where he's gone to. But he added a new energy that we probably needed at that point."

"You have to understand our relationship with Izzy," Slash explains. "Izzy's always been the guy who's sort of there and sort of not there. Duff and I have seen Izzy periodically; I've played on his records a couple of times, and Duff has done the same thing. And then he called up right when we were in the midst of writing, and he actually came over and brought a couple of songs with him. And then we just started hanging out and jamming, and we wrote, like, 10 or so songs. It was just a lot of fun, but he didn't want to deal with the fuckin' long haul at all. As soon as we started to physically audition singers, we didn't see him again." Slash laughs. "He's so fucking shattered from his experience [with Axl] that he refuses to ever do anything involving a singer again!"

**A**RMED WITH A brace of new songs, the band began the endless, agonizing process of auditioning lead singers. "I couldn't envision the guy or the voice or anything like that," says Slash. "I just knew it had to be pretty unique; we already knew what the music was like, so it had to be somebody who could work with that." After placing ads in *Rolling Stone* and various British music papers, the band was deluged by CDs of singers from around the globe. "There were times when you'd do nothing but listen to submissions and end up wanting to hang yourself by the end of the day," Slash says with a laugh. "You went in going,

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'Okay, we're gonna do this! There's gonna be somebody in here!' And fucking 100, 200 CDs later, you're like, 'Oh, there's no future!'"

"We actually got a lot of good stuff, a lot of interesting stuff," says McKagan. "There were some guys that came out that were really cool—they just didn't work out with us, you know? This guy from England, from this band Little Hell, was amazing—like a mixture of Mike Patton and Perry Farrell. We sent him a tape of songs to sing on, and he sounded amazing. Then he flew out here, and something about him just [didn't work]." Other promising prospects included Travis Meeks of Days of the New, Kelly Shaefer of Neurotica, Mike Matijevic of Steelheart, Todd Kerns of Age of Electric and girl rocker Beth Hart. For mer Skid Row belter Sebastian Bach seemed

like the odds-on favorite, but even he fell short. "He's an old friend of ours, and I love the guy dearly," McKagan told radio host Ruki Rachtman this past June. "The problem we ran up against with Bas [is that] we sounded like Skid Row."

There was, of course, one singer they'd set their sights on all along, but it didn't look like Scott Weiland was available. "He was our first guy that we wanted to work with," Slash reveals, "but he was still in Stone Temple Pilots, and it was too politically fucked up."

"I kind of got to know Duff because our wives had become friends," Weiland explains. "Both of our wives are models, and they'd gotten to know each other, so we went out to dinner a couple times. I'd known Dave, because the Electric Love Hogs used to play with my

band when we were both playing clubs in Los Angeles, back in the day. And I knew Matt because we were in rehab together when he first got clean. So I knew those guys, and then Duff and I kind of got to know each other, and he mentioned that they were playing together again. And then I got a call from Slash, and they gave me a CD; I listened to the music, but at that time I was still kind of entrenched with STP. It was sort of unclear where we were going; we were trying to get out of our deal with Atlantic, and we wanted to sign a new contract with a new label. So I was unable to commit, but I kind of kept that thought alive. I waited around for things to start regenerating with STP, and it just sort of didn't happen. So I talked to those guys again and went down to their rehearsal place."

By February 2003, Velvet Revolver had received commissions to record songs for two different film soundtracks but still had no lead singer. Rather than just jam with Weiland, the band invited him to record a cover of Pink Floyd's "Money" with them for the soundtrack to *The Italian Job*. "It gave us a chance to jump into the studio right away and start the creative process," says Weiland. When that worked, the band decided to try an original for the movie *The Hulk* and gave the singer another CD of instrumentals to listen to. One of them, a track written mostly by Sorum, would become "Set Me Free."

"The first CD that Slash gave me had a lot of music that Izzy had written with them, and



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it was a lot more classic-based," Weiland remembers. "I wasn't as excited about that stuff, you know? But when I got the next batch of songs, it was like, 'Okay, there's a handful of songs in here that I definitely feel I can wrap my head around.' And one of the riffs was the 'Set Me Free' riff. It reminded me of a cross between a classic STP thing and a classic GN'R track. I think it was a good song for us to start with—not pushing the envelope too much. You couldn't come out with something too 'out there' or people would be like, 'This doesn't make sense!'"

With no remaining ties to his old band, label or management, Weiland was at last in a position to join Slash, McKagan, Sorum and Kushner. Except for one big problem—his addiction to heroin, which had severely reasserted itself during the previous year. "I was definitely in a rut, emotionally and spiritually," the singer admits. "I'd fallen off the wagon pretty hard, and I was very depressed—like a suicidal depression. I was separated from my wife, I'd really totally distanced myself from all my friends and I

was totally isolated. I was living in my L.A. house by myself, and I didn't want to see anybody; the only person I saw was my drug dealer. It was incredibly lonely, and I really didn't see a way out of it, you know? So, like, when [the Velvet Revolver opportunity] happened, I was forced to be around people that were, like, you know, clean, and who had a positive outlook on things. It kind of gave me a different way to look at things, although I was still in it at the time. When I first got with these guys, I was still totally in it."

While it seemed ironic to many observers that three former Guns N' Roses members had essentially traded one major headcase for another, Slash insists that—a shared history of blown gigs and canceled tours aside—Weiland's issues represent far less of a hurdle than Axl's "His work ethic's amazing, and he's an amazing talent; he's been constantly blowing my mind. So at the point where we got together, it was like, 'The drug thing? We can work with that. We've been around that corner so many times.' It's not like the other guy, which is just irretrievably fucked-

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up and chemical-free!"

"It was out in the open in the beginning, so it wasn't like this heavy thing," says McKagan of Weiland's addiction. "We've all been through it, and he was looking for a way out of it, so it was kind of perfect timing."

"Everyone knew that it couldn't last that way, I couldn't stay in that situation forever, and that it was gonna have to change," says Weiland. "But no one was like, 'You've gotta change this now!' I just kind of, on my own, started trying to make a change. I was trying to detox, and I couldn't do it; I tried again, and I couldn't do it. They were trying to be supportive about it, but I just couldn't do it. So I guess God intervened," he laughs, "and I got busted!"

On May 18, just days after he'd told

*Rolling Stone* that he had officially become the band's singer, Weiland was arrested in Burbank after a police officer pulled him over for driving without headlights, then allegedly found heroin and cocaine in the car. The arrest marked the fourth time Weiland had been busted on drug charges; he'd previously been collared in California in 1995 and 1997, and New York in 1998. In 1999, he served a stint in prison when a Los Angeles judge ruled that the singer had violated the terms of his probation with a heroin overdose, and in 2001, he was arrested in Las Vegas on a domestic violence charge involving his wife. But rather than ditch Weiland over his latest brush with the law, the Velvet Revolver guys closed ranks around their grateful singer.

"They fuckin' had my back," says Weiland

"Totally, selflessly, those guys were there for me. None of these fuckers stab my back, there's no, like, 'You motherfucker, why do you do the things you do?' Like, I'm surrounded with a group of guys that are all fucking junkies, you know? They've done everything that I've done to the hilt, so there's no judgment there. After I got busted, my last fix was the morning after I got out of jail, just to get well. I went to the doctor and picked up some medication to kick with, and Duff and Dave flew me up to Seattle. We went up to the mountains, and I started kicking up there."

McKagan, who had gotten clean in the mid Nineties through an intensive martial arts regimen, contacted a teacher he knew in Seattle and booked himself, Kushner and Weiland into an extended stay at a martial arts retreat. "Scott had done his fair share of rehabs, and it just wasn't clicking," he says. "He knew the way I'd gotten sober, and he'd asked me about it."

"It was two-a-day sessions, starting in the morning with a run and tai-chi," Weiland remembers. "And then a light training session in Wing Chun Kung Fu, and then a class working into a heavier session. And then lunch, and then later on in the day a harder training session. It was pretty intense, and I'm still involved in it."

One month later, the band was back in L.A. for the show at the El Rey. Weiland looked shaky at the preliminary press conference, but he poured every ounce of pent-up rage and

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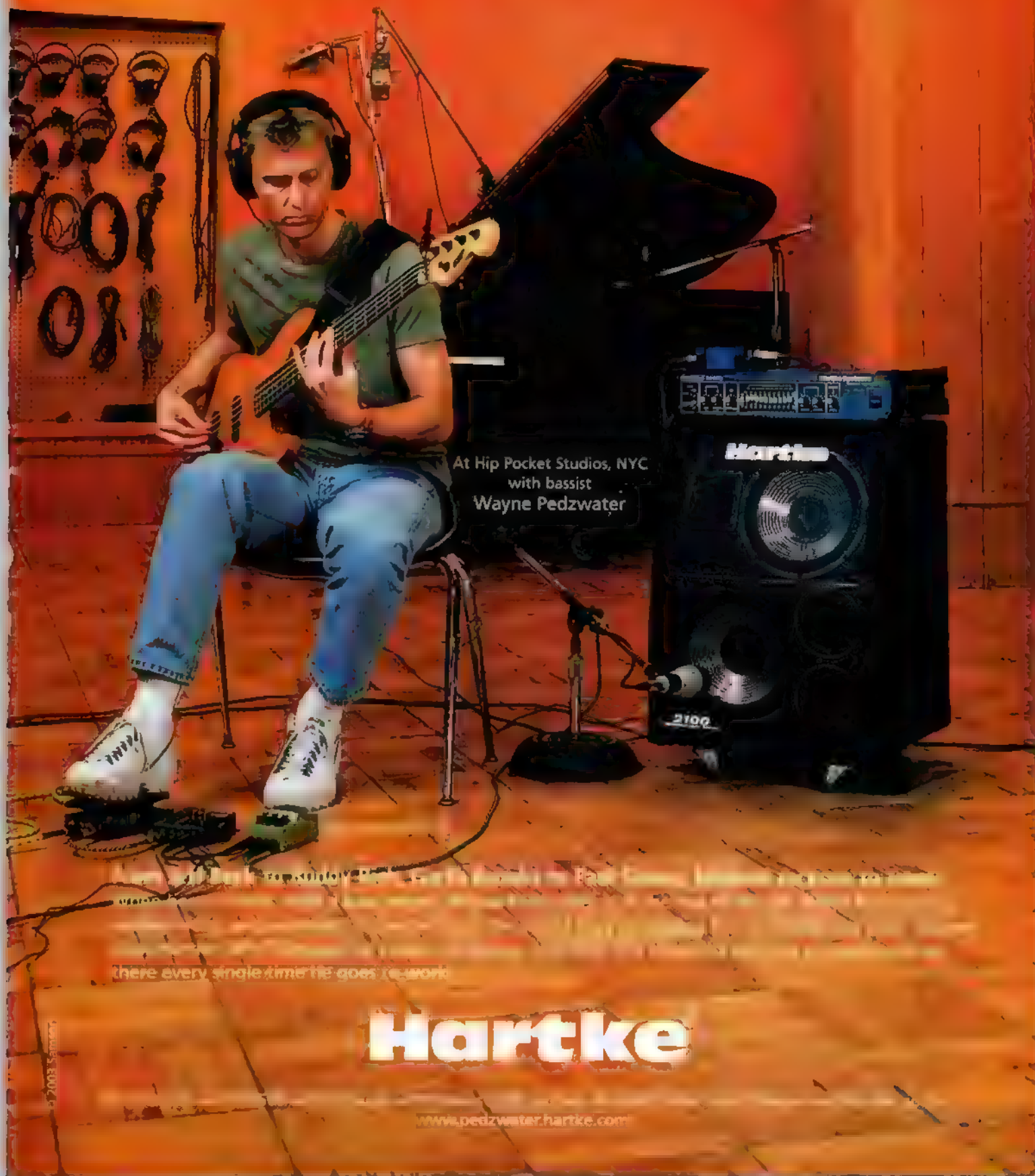
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frustration into the band's raucous set, which included two originals ("Set Me Free" and "Slither") and covers of STP's "Sex Type Thing," GN'R's "It's So Easy," the Sex Pistols' "Bodies" and Nirvana's "Negative Creep."

"He's a wild card," says McKagan of the singer. "And it's great, because you don't know what he's going to do. The night we played, he was in the audience; he was fuckin' rolling across the stage. It's not a safe environment—Scott could come after you!" He laughs. "And that's missing from rock and roll—that dangerous, 'What's gonna happen?' thing."

"That was really the birth of the band, that show," says Weiland. "After that, we just knew we were gonna move ahead full steam without looking back."

**T**HE SUCCESS OF the El Rey show inspired a label bidding war that ended when Velvet Revolver inked a deal with RCA after Clive Davis himself came forward to vie for the band's affections. (Thanks to his financial schooling, McKagan can now effectively translate record company contracts to his cohorts.) In August, Scott Weiland was sentenced to three years probation, with enforced counseling sessions and continuation of his rehab. The singer seems to be responding well to the band's brotherly support and is clearly firing on all creative cylinders. "Melodically, arrangement-wise and lyrically, I'm happy with the whole package of where I'm at right now," he says. "The music is just really exciting to me."

There's enough of a classic feel—just like this fuckin' stab-you-in-the-gut rock and roll, this fuck-you rebellion. And then there's also total modern experimentalism going on."

The band is currently whittling its backlog of 60-plus songs down to 16 favorites, while auditioning prospective producers for its debut record, with an eye on an early 2004 release. "The record has to be 'in your face,'" says McKagan. "It's gotta sound like us. We just want guitar, guitar, bass, drums and vocals, everything just bashing you, with as little between the mic, the chord and the tape as possible."

As long as their producer search is shorter than their hunt for a lead singer, Velvet Revolver's debut album may well be out before Axl Rose puts the finishing touches on Guns N' Roses' long-awaited *Chinese Democracy*. But really, being able to wag a middle-finger salute at Axl isn't the point; that these five scarred-but-smarter rock vets have come together around something new and vital is the real story.

"The people who are skeptical, it'll take us touring a bit," says Weiland. "They'll understand when they see it."

The little girls, of course, already understand. "I was driving down the street last week," says Sorum, "and a couple of little chicks pulled up in a car next to me and yelled, 'Hev, you're Matt from Velvet Revolver!' I'll tell you, man, that was the best fuckin' day of my life!" ■

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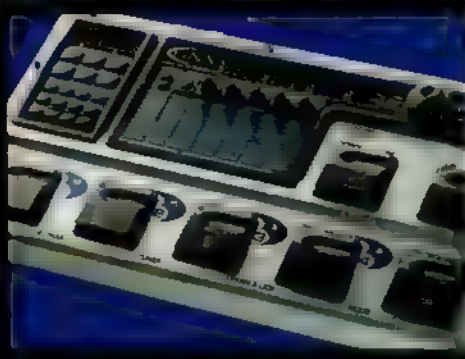
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Green	Britstak	G12x12	86	74	0.0	1
Red	Boutique	G12x12	82	56	0.0	-
	On/Off	Param 1	Param 2	Param 3	Param 4	Param 5
Wah - Pickup	off	-	-	-	-	-
Compression	off	-	-	-	-	-
Whammy/IPS/Talk	off	-	-	-	-	-
Stompbox	off	-	-	-	-	-
EQ - Green	-	-8	1525	-5	5700	4
EQ - Red	-	0	1700	9	6150	12
Noise Gate	on	15	0	-	-	-
Chorus/Mod	off	-	-	-	-	-
Delay	on	Mono	670	18	Off	15
Reverb	off	-	-	-	-	-
Exp Assign	Exp 1	Vol Pre	0	99	-	-

#### Pearl Jam "Jeremy"

Display Name Bullet	Amp	Cabinet	Amp Gain	Amp Level	Cab Tuning	Warp
Green	Blackface	Amer1x12	5	65	0.0	1
Red	Rectified	Vintage12	50	65	0.0	-
	On/Off	Param 1	Param 2	Param 3	Param 4	Param 5
Wah - Pickup	off	-	-	-	-	-
Compression	on	Fast	2.01	15	5	-
Whammy/IPS/Talk	off	-	-	-	-	-
Stompbox	off	-	-	-	-	-
EQ - Green	-	0	525	7	4700	12
EQ - Red	-	9	650	5	4000	4
Noise Gate	on	15	0	-	-	-
Chorus/Mod	off	Vibrato	41	5	Slide	-
Delay	off	-	-	-	-	-
Reverb	on	Plate	0	60	0	31
Exp Assign	Exp 1	Vol Pre	0	99	-	-

#### Judas Priest "Electric Eye"

Display Name E.E.	Amp	Cabinet	Amp Gain	Amp Level	Cab Tuning	Warp
Green	Britstak	Vintage12	65	60	0.0	1
Red	Hot Rod	Brit12x12	80	70	0.0	-
	On/Off	Param 1	Param 2	Param 3	Param 4	Param 5
Wah - Pickup	off	-	-	-	-	-
Compression	off	-	-	-	-	-
Whammy/IPS/Talk	off	-	-	-	-	-
Stompbox	off	-	-	-	-	-
EQ - Green	-	3	550	1	5450	4
EQ - Red	-	0	2500	0	5000	0
Noise Gate	on	15	0	-	-	-
Chorus/Mod	on	Chorus	10	70	10	30
Delay	off	-	-	-	-	-
Reverb	on	Hall	10	1	33	20
Exp Assign	Exp 1	Vol Pre	0	99	-	-

#### Smashing Pumpkins "Bullet with Butterfly Wings"

Display Name Bullet	Amp	Cabinet	Amp Gain	Amp Level	Cab Tuning	Warp
Green	Cleanub	Amer1x12	28	67	0.0	1
Red	Rectified	Vintage12	80	65	0.0	-
	On/Off	Param 1	Param 2	Param 3	Param 4	Param 5
Wah - Pickup	off	-	-	-	-	-
Compression	off	-	-	-	-	-
Whammy/IPS/Talk	off	-	-	-	-	-
Stompbox	off	-	-	-	-	-
EQ - Green	-	0	1400	9	5000	2
EQ - Red	-	-9	650	5	4000	4
Noise Gate	on	15	0	-	-	-
Chorus/Mod	off	-	-	-	-	-
Delay	off	-	-	-	-	-
Reverb	off	-	-	-	-	-
Exp Assign	Exp 1	Vol Pre	0	99	-	-

#### Ozzy Osbourne "I Don't Know"

Display Name Bullet	Amp	Cabinet	Amp Gain	Amp Level	Cab Tuning	Warp
Green	Britstak	Vintage12	65	60	0.0	1
Red	Britstak	Brit12x12	99	60	0.0	-
	On/Off	Param 1	Param 2	Param 3	Param 4	Param 5
Wah - Pickup	off	-	-	-	-	-
Compression	off	-	-	-	-	-
Whammy/IPS/Talk	off	-	-	-	-	-
Stompbox	off	-	-	-	-	-
EQ - Green	-	3	725	9	4950	6
EQ - Red	-	3	725	9	4950	6
Noise Gate	on	15	0	-	-	-
Chorus/Mod	off	Chorus	10	70	10	30
Delay	off	-	-	-	-	-
Reverb	off	-	-	-	-	-
Exp Assign	Exp 1	Vol Pre	0	99	-	-

#### Steve Miller "The Joker"

Display Name Joker	Amp	Cabinet	Amp Gain	Amp Level	Cab Tuning	Warp
Green	Acoustic	Direct	99	99	0.0	1
Red	Tweed	Tweed12	70	85	0.0	-
	On/Off	Param 1	Param 2	Param 3	Param 4	Param 5
Wah - Pickup	off	Cry	0	99	-	-
Compression	off	-	-	-	-	-
Whammy/IPS/Talk	off	-	-	-	-	-
Stompbox	off	-	-	-	-	-
EQ - Green	-	4	2500	2	3800	3
EQ - Red	-	0	550	12	5400	4
Noise Gate	on	15	0	-	-	-
Chorus/Mod	off	-	-	-	-	-
Delay	off	Ping Pong	155	0	Off	30
Reverb	off	Hall	10	51	33	51
Exp Assign	Exp 1	Vol Post	0	99	-	-



## Chord substitutions, and how to play “Creeper,” part one.





## BORN AGAIN

How Ozzy got involved in "Stillborn," and how to play a couple of licks from the solo.

**H**EV, WHAT'S UP? We're still out here on Ozzfest, and amid all the insanity I'm doing a bunch of signing sessions and in-store appearances to promote the first-ever Black Label Society live DVD, *Boozed, Broozed & Broken-Boned*. It was filmed at a BLS show we did at Harpo's in Detroit last year. The band's totally slammin' on it, and the Detroit Chapter turned out in full force and threw down with us. In fact, they panned so damned hard they drank the fuckin' club dry! There literally wasn't a beer or shot to be found after we were done...oh, the brewtality! The DVD's also got some other pretty cool shit on it too, like some live stuff from Japan and some footage from one of the acoustic "Slightly Amped" BLS radio station appearances I did with [guitarist] Nick Cantanese a few months back to promote *The Blessed Hellride*.

Anyway, enough of this promotional stuff, let's get down to some playing. Last month I started answering a question on "Stillborn" but never finished it, so let's wrap that up.

As most SDMFers know, even though *The Blessed Hellride* is the fourth BLS studio album, "Stillborn" is Ozzy's first guest appearance on one of our records. Here's how it came to be: While I was working on the album, my wife, Barbaranne, asked me, "Why don't you ever have Ozzy sing on any of your stuff?" I just said, "How much more can the guy do for me? He's done so much cool shit for me over the past 15 years, I don't wanna ask him to do more by coming down and singing on a fuckin' Black Label song. He's already got enough going on in his life. If you've got such a hard-on for it, why don't you make it happen, tough-guy?" And guess what? That's exactly what she did! The very next day I was outside the house cleaning up some Rotweiler crap and she comes out and goes, "By the way, Ozzy will be at the studio next Tuesday." So Ozzy came down, asked me what I wanted him to do and then banged it out in a matter of minutes. Of course, he changed the fucking melody I showed him but it worked out killer anyway!

The palm-muted run near the beginning of the solo that we touched on last month is a straight pentatonic box deal in F# minor. FIGURE 1 shows the run, complete with fret-hand fingerings, while FIGURE 2 illustrates the box shape I use for the first half of it (bar one of FIGURE 1). FIGURE 3 shows the shape I use

### "Stillborn"

All examples are performed on a guitar tuned down one half step (low to high: E♭ A♭ D♭ G♭ B♭ E♭). All notes and chords sound one half step lower than written (key of F minor).

FIGURE 1 palm-muted run near beginning of solo



FIGURE 2



FIGURE 3



FIGURE 4



FIGURE 5

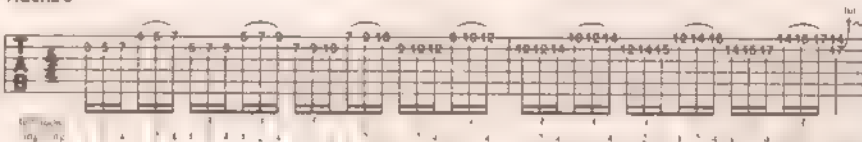


FIGURE 6



for the second half of the run (bar two). To make the run really "pop" I pick every note, using alternate picking (down-up-down-up) and palm muting. To make it sound sexy and wailing, I throw on some wide-assed finger vibrato at the end of each phrase.

The run that ends the "Stillborn" solo is a George Lynch-style take on the run Eddie Van Halen does in "Spanish Fly," from *Van Halen II*, which is similar to the one shown in FIGURE 4. My run is the same kind of three-notes-per-string ascending deal on the top two strings, only in this case the run is in the key of F# minor and I'm picking all the notes on the B string and then doing double-hammer-ons on the E string, which is the exact opposite of what Eddie does in "Spanish Fly." I start at the third fret on the B string and work my way up the neck in F# minor on the top two

strings, using the F# Aeolian or natural minor scale (F# G# A B C# D E) as a fretboard template. FIGURE 5 shows you the fingering pattern I base the end of the "Stillborn" solo on, with a standard rock bend thrown in at the end. I could've picked every note in the run like I normally do, or used double-hammer-ons on each string, as demonstrated in FIGURE 6, but I liked the sound and feel of the way I played the run—half legato, half staccato—within the context of that particular solo.

Next month we're gonna talk about miking your amp, both live and in the studio ■

P.S. Three albums worth checking out are. Yngwie Malmsteen—*Double Live*  
Steve Lukather & Larry Carlton—*No Substitutions: Live in Osaka*  
Allan Holdsworth—*I.O.U.*





**I**N THE PREVIOUS TWO *South of Heaven* installments we talked about “Raining Blood,” specifically, the harmonized intro, the “gallop” riff that follows it, the “spider-hand-crawl” riff, the verse riff and the pull-off riff that happens after the first verse. The next part we’re gonna learn is the one shown in **FIGURE 1**. At 2:10 into the track, where Tom Araya sings the line “Awaiting the hour of reprisal, your time slips away,” Jeff Hanneman and I both start pounding out the open E5 power chord riff shown in the Guitar 1 part of **FIGURE 1** using consecutive downstrokes and making sure the “holes of silence” between each chord stab are tight, abrupt and totally silent. Then, after we’ve both played that two-bar riff four times (for eight bars), Jeff repeats it while I start playing the riff at the seventh fret shown in the Guitar 2 part of **FIGURE 1**. Notice that I’m hitting the B note at the seventh fret on the low E string, not the open low E string like some transcriptions have shown. Also notice that, once again, I’m using all four fretting fingers to play it.

After we've played **FIGURE 1** six times, we then both play **FIGURE 2** four times. This is another riff I've seen transcribed incorrectly a bunch of times. The overall pattern of this power chord riff is chromatic because it goes G5 to B5, F#5 to Bb5, F5 to A5 and then G5 to F#5. As you can see in **PHOTOS D** and **E**, I use the "minimal-fret-hand movement" principle we've talked about in previous columns to go from F5 to A5.

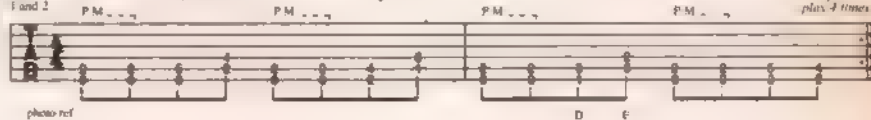
The final two "Raining Blood" riffs we're going to look at are the really fast ones at the end of the song, where me and Jeff light it up at the same time with "whammy bar abuse" solos. These are shown in **FIGURES 3** and **4** together with the fingering I use to play them. Because of the sheer speed of these riffs, we use alternate picking (down, up, down, up, etc) to play them. **FIGURE 3** is the one I've seen transcribed wrong pretty much every

All examples are performed on guitars tuned down one half step (low to high: E $\flat$  A $\flat$  D $\flat$  G $\flat$  B $\flat$  E $\flat$ ).  
All notes and chords sound one half step lower than written (key of E $\flat$  minor).

Gar 1 (elec (Jeff)	W/Adm. ES B.M.
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Cater. 1 ES



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10

[illegible]

time it's been done; for some reason, they keep missing the two F notes and writing it out as shown in **FIGURE 5**.

Next month we'll look at one of the

strangest riffs I've ever written, the 12-tone one in "Expendable Youth," and I'll also tell you more about my "guitar abuse" clinics and my new web site, [kfkindustries.com](http://kfkindustries.com). ■







# SOLO FLIGHT

How to play "The High Cost of Low Living," part three.

**I**N MY LAST TWO columns, I covered the intro, verse, pre-chorus and chorus sections of "The High Cost of Low Living," the second track on the latest Allman Brothers Band studio album, *Hittin' the Note*. This month I'd like to go over the songs' guitar solo and the harmonized melody that precedes it.

**FIGURE 1** illustrates the harmonized melody, which Derek Trucks calls the "Dickey" lick, referring, of course, to Dickey Betts. If you're already familiar with this lick, and with Dickey's guitar playing and songwriting style, then you understand why Derek refers to it in this way. The notes that make up this ascending line are derived from the A Dorian mode (A B C D E F# G) with the flatted fifth (Eb) added. This type of ascending-scale pattern and syncopated rhythm are signatures of Dickey's style; his most well-known usage of this scale can be heard on his Allman Brothers Band song "In Memory of Elizabeth Reed," but you can also hear elements of this scale in his playing on such songs as "Les Brers in A Minor," "Jessica" and "Whipping Post," among others.

As indicated in **FIGURE 1**, I play the higher part (Gtr. 1), which is the melody, while Derek (Gtr. 2) plays the lower harmony line. (Derek's part is arranged here for performance in standard tuning. He plays exclusively in open E tuning [low to high: E B E G# B E]). The interval between the two guitar parts changes as the line progresses; the lick is three bars long, and in each bar I simply ascend from one scale degree to the next; the only twist is that the last note of each bar is repeated as the first note in the next bar. Through the first four notes of the lick, which are played across the first three beats of bar 1, Derek harmonizes the melody a fourth, or two and one half steps, below the melody line. On beat 4 of the first bar, his harmony switches to that of a major third, or two whole steps, below the melody line.

This type of dual-lead harmony guitar figure is a staple of the Allman Brothers sound, pioneered brilliantly by Duane Allman and Dickey Betts on such classic ABB tracks as "In Memory of Elizabeth Reed," "Blue Sky," "Revival" and "Hot Lanta." Varying the harmonic intervals as the line progresses, as Derek and I do in **FIGURE 1**, is an

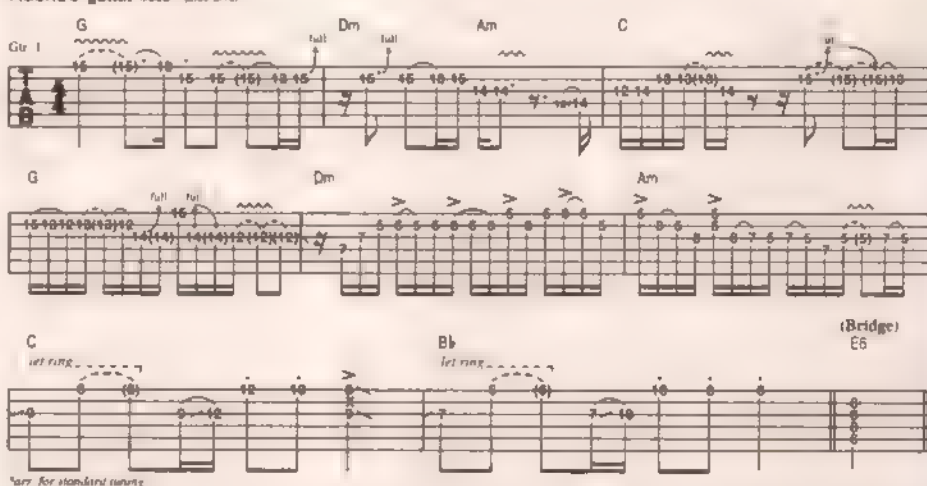
## "The High Cost of Low Living"

**FIGURE 1** "The Dickey lick" (2:48-2:56)

(♩ = 86)  
Gtr. 1 NC (Am)  
© Warren Haynes



**FIGURE 2** guitar solo (2:56-3:18)



The High Cost of Low Living. Written by Warren Haynes, Gregg Allman, Jeff Anders and Ronnie Burgin © 2002 Buzzard Rock Music/D-Dem Music/Satch Boogie Music/Burgin's Blues Music

approach that can be heard on each of these great compositions

**FIGURE 2** illustrates my eight-bar solo in "The High Cost of Low Living," the first six bars of which are played over the song's verse chord progression. Throughout this solo, I tried to make close reference to each chord in the progression while still playing as freely and spontaneously as I could; I certainly didn't want it to sound as if I were *thinking* about each chord as it appeared.

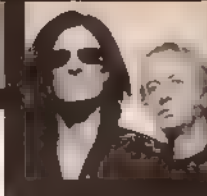
In bar 1, I play a simple line that suggests a G tonality, and in bars 2 and 3, over the chords Dm, Am and C, I use only the notes G, A, C, D and E; these notes form both the A minor pentatonic (A C D E G) and C major pentatonic (C D E G A) scales. Over the G chord in bar 4, I play a lick with notes that form the six-note G major hexatonic scale (G A B C D E).

Over the Dm chord in bar 5 of **FIGURE 2** I play a melodic figure based on the D Dorian mode (D E F G A B C) that ascends in three-note groups (F-E-F, G-F-G and A-G-A). Notice how the use of pull-offs lends a smooth, "rolling" quality to the line here.

In bar 6, over Am, I use the notes of the A minor blues scale (A C D Eb E G) to play a descending succession of four-note groups, followed by double-stop (two-note) sixth figures played over the last two chords in the progression, C and Bb.

All of this sounds very analytical, but I assure you that none of these things were going through my head at the time we cut the track. I was just trying my best to play with feeling and *connect* to the song as strongly as I could with the guitar solo. I'll be back next month with more from *Hittin' the Note*. ■





# GETTIN' THE SHAFT

How to play "Love in an Elevator," part one.

**JOE PERRY** When writing songs, there are so many different elements that can come into play. I'll usually start with a little riff or a chord pattern—something that sparks my interest. The rest of the composition grows from that first flash of inspiration, either effortlessly or with a great amount of effort. There's an old saying that goes, "Creativity is 10 percent inspiration and 90 percent perspiration," which means that the real work comes when you have to follow through on the initial idea.

There have been a few occasions where, once I'd written something, I realized much later that it was inspired by another song. I would never intentionally lift something from another songwriter, but the many musical bits and pieces floating around in the subconscious eventually find their way to the surface in one form or another.

When we were writing tracks for *Get a Grip* back in '91, I came up with a riff one day that we eventually turned into the album's closer, "Boogie Man." About six months later, I realized that the song bore a close resemblance to Peter Green's "Albatross," which he recorded with the original Fleetwood Mac. The connection was in no way intentional, but the influence was definitely there.

When I wrote the opening guitar riff to "Love in an Elevator" (*Pump*) (FIGURE 1a), I thought it had a bit of a Jimi Hendrix vibe to it. It's been mentioned to me that the riff bears a similarity to the intro to Hendrix's "Dolly Dagger" (*First Rays of the New Rising Sun*) and, in retrospect, I can see how that is true.

But "Dolly Dagger" is a song that I never learned to play; this is a good example of how a subconscious influence can find its way to the surface. All of that information is going to come out in one way or another, and, hope-

FIGURE 1 "Love in an Elevator"

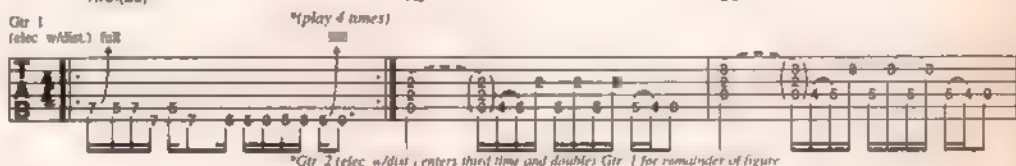
1a) intro (0:00-0:10)

Moderate Rock ♩ = 96

N.C.(E5)

A5

D5



1b) verse (0:15-0:36)

N.C.(E5) (G)

C5

A5

N.C.(D)

D5

G5

1c) chorus (0:36-0:46)

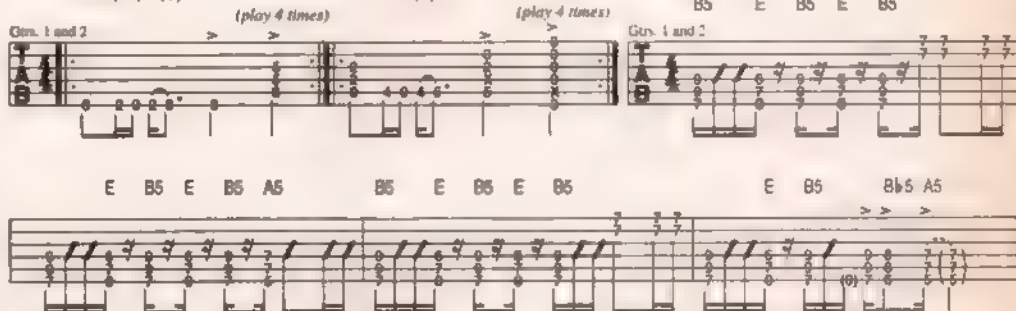
B5

E

B5

E

B5



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fully, it comes out in the form of an original-sounding song. I wrote that first "Love in an Elevator" riff in my workshop with a cassette recorder, way before I had a studio set up at home. I wrote the licks to "P.I.N.E." in that room, too.

**BRAD WHITFORD** We were videotaped while working on *Pump* [available on the video, *The Making of Pump*], and you can see us working out the different parts to "Love in an Elevator." We drilled that one for a while until we made it work. We first started to put the song together at a little studio in Cohasset, Massachusetts, that belonged to our friend Rick Tinory. It was one of the first songs we had for *Pump*, along with "Janie's Got a Gun" and "Monkey on My Back."

After that first riff is played four times (bar 1 of FIGURE 1a), Joe and I play similar rhythm figures on the A5 and D5 chords, to which we add those little string-skipping licks and hammer-ons and pull-offs.

**PERRY** The rhythm guitar part for the verse

section (FIGURE 1b) is fairly simple in that there are two one-bar riffs, each played four times. It begins with single notes played on the low E string, which allude to an E5-to-G5 chord progression, followed by C5. The next part begins with an A5 chord and proceeds with a similar single-note riff, followed by D5 and G5 chords.

**WHITFORD** For the chorus section, Joe and I play virtually the same rhythm part (FIGURE 1c). We're both playing three-note chords on the bottom three strings in a syncopated, funky rhythm, dropping that open low E string in each time we switch from B to E.

**PERRY** I always felt there was something about the feel of this chorus rhythm part that reminded me of the music of Bob Marley.

We'll be back next month with a look at the guitar solo and breakdown sections of "Love in an Elevator." ■

Check out Aerosmith on the web at [aerosmith.com](http://aerosmith.com).



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## How to Play This Month's Songs

### Judas Priest "Electric Eye"

Guitarists Glenn Tipton and K.K. Downing provide quite the workout in both the rhythm and lead departments in Judas Priest's "Electric Eye." The song's intro (section A in the transcription, later reprised in section F) consists of a repeated eighth-note melodic figure (played on the D string) with changing bass notes. As if playing this part cleanly isn't difficult enough given the song's fast tempo, add in the fact that each upbeat in the phrase is palm-muted and most of the downbeats are sounded with pinch harmonics (P.H.). The best way to approach this section is to simply *slow down* and work on playing it as cleanly as possible. Here are some suggestions: A) As it's a single-note figure, be sure you're

not striking idle strings with the pick as you go for each intended note. B) Since almost every other note in the phrase is palm-muted, make sure you're able to mute and "unmute" precisely as indicated in the transcription. C) Leave out the pinch harmonics until you're able to get the phrase up to tempo; this technique is for added "screech," and the song will not rock any less without it.

Whereas good pick-hand technique is key to playing the rhythm guitar part in the intro, the same holds true for the fret hand in measures 86-88 and 90-92. Here, the index finger functions as a capo of sorts, holding down a B note at the second fret on the A string, while various chords are played above it. This root note should be held out all the way through—no sonic gaps.

The guitar solo (section E) takes many twists and turns through different approaches—modal phrasing, minor pentatonic box patterns and even a couple of blues-inflected licks are all alluded to throughout. The two-bar phrase in measures 46 and 47 consists of, for the most part, a diminished triad arpeggio shape that begins in the eighth position and climbs up chromatically; mastering this run is simply a matter of training the left hand to avoid overshooting each successive arpeggio.

FIGURE 1 B Locrian mode

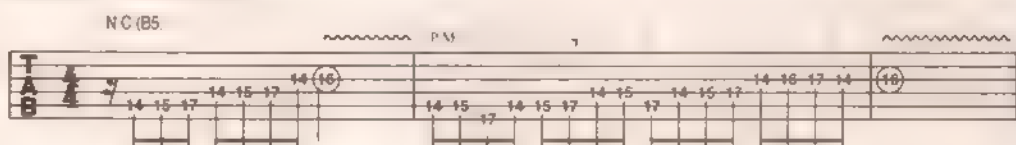


FIGURE 2 bluegrass-style strum pattern

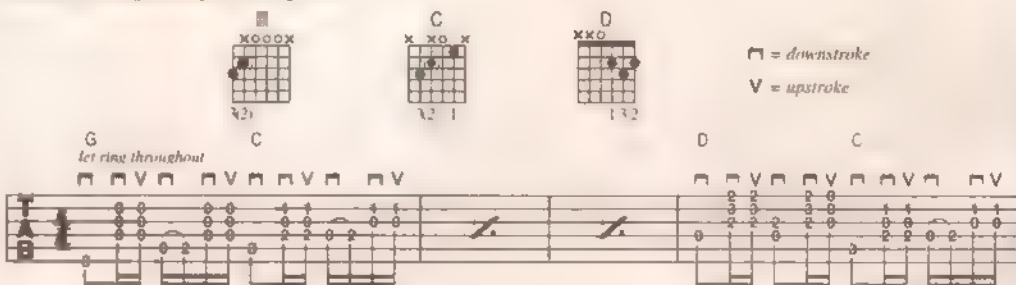


FIGURE 3 open-string drones



Good old-fashioned minor pentatonic box riffing makes an appearance in bars 50 and 51 and the first three beats of measure 53. The last beat of this bar, leading into measures 54 and 55, kicks off a blues-flavored line, which, in the context of a straight-up metal tune, is somewhat refreshing. We also see the use of the B Locrian mode in measures 58 and 59. The first bar of FIGURE 1 illustrates this mode/scale, while the second and third measures contain a lead line based on it.

### Steve Miller Band "The Joker"

Starting right on the verse (section A in the transcription), the instantly identifiable bass line to the Steve Miller Band's "The Joker" is doubled an octave higher by an acoustic guitar (Gtr. 1). The guitar, however, is tuned down a whole step lower than the bass, and the notes are played as if the song were in the key of G, with the result being that both instruments sound in the key of F. On the last beat of each four-bar phrase, the guitar deviates from the bass part by playing a melodic fill. As you'll see in measure 4, for example, the last note is a G played on the open third string (it's actually F because of the tuning); be sure to let this note ring out while beginning the next four-bar phrase.

During the song's choruses (sections B and D) Miller's Guitar 1 part engages in some bluegrass-tinged strumming; this style is distinguished by a root-chord-root-chord type of rhythm. If you check out measures 10-13, for instance, you'll see that only the root note of the chord is sounded on beats 1 and 3 of each bar, while thirds and/or chords are picked or strummed on the remaining beats. In the spirit of accuracy, we've gone after just about every single note heard in the recording; however, since this song is meant to have a loose, laid-back, good-time kind of vibe, don't worry about trying to cop every single note. The basic strum pattern performed by Guitar 1 is summed up concisely in FIGURE 2. Simply fret the chord grips provided above the figure, and play what's shown in the tablature. Since the chord is already fretted, you can't hit a wrong note if you unintentionally pick an idle string.

### Thrice "All That's Left"

In the second part of the intro to "All That's Left" (section B in the transcription), Thrice guitarists Dustin Kensrue and Teppei Teranishi take advantage of dropped-D tuning (transposed down a whole step) to fret chord shapes with interesting harmonic textures, such as G6 and F#us2 (see measures 22 and



23). The first verse (section C) immediately follows, with each bar containing an alternating power chord/strummed octave figure; the song flies by at a pretty fast clip, so try to avoid random fret or open-string noises when jumping from the seventh-position A5 chord to each strummed octave. For the third verse (section F), Kensrue and Teranishi cleverly combine the aforementioned sections by employing the same power chord/strummed octave motif established in section C, but replacing the A5 chord in each measure with those used in section B.

At the top of the first page of the transcription, you'll see that the A5 and G5 chord frames show two fret-hand fingering options; here's why: the A5 chord, for most of the song, is fretted with the index finger. Fingering the chord this way, however, becomes impractical in phrases where a quick G5-to-A5 change is required, as in measures 29 and 37, hence the alternate pinkie fingering you see under the chord frame. The fretboard slides shown throughout the transcription should make the choice of fingering fairly obvious for this chord.

### Pearl Jam "Jeremy"

Pearl Jam guitarists Stone Gossard and Mike McCready play supportive roles in the band's now-classic hit "Jeremy," which was written by vocalist Eddie Vedder and bassist Jeff Ament. The sparse parts played by both guitarists throughout the song allow Ament's shimmering 12-string bass and Vedder's vocals to take center stage.

Speaking of Ament's 12-string bass: as we learned in last month's analysis of Cheap Trick's "I Want You to Want Me," the instrument, which was pioneered by Cheap Trick's Tom Petersson, is based on the tuning scheme of a conventional four-string bass (low to high: E A D G). Clustered next to each main string, however, are two thinner strings tuned an octave higher (like the corresponding low E, A, D and G strings on a guitar). The combination of octaves, plus the slight natural chorusing effect that results from having two notes ring ever so slightly out of tune from each other, makes for a mighty, rumbling effect with complex and interesting overtones; the higher strings also reinforce the some of the notes played by the guitars.

Since most bassists don't own this cool and unusual instrument, a simple way to emulate its sound is to simply play the intro and ending (sections A and I in the tran-

scription) on a conventional four-string bass while a guitarist doubles every note an octave higher (with a fairly clean tone). Another option would be to play these sections on a guitar run through a sub-octave device, such as the popular Boss OC-2 stomp box, but keep in mind that the synthesized lower octave pitch is A) not always reliable, especially if the incoming signal isn't strong enough (as may be the case when a note begins to decay, for example), and B) the entire signal will crap out altogether when more than one note is played.

### Ozzy Osbourne "I Don't Know"

One aspect of the brilliance of the late Randy Rhoads' playing was his ability to kick out licks that drip with attitude but are astonishingly simple from a "chops" standpoint. This is evident throughout our transcription of Ozzy Osbourne's "I Don't Know"; check out the fill in measure 8, the trills in bar 38 and the post-solo melodic fills in measures 100, 102 and 104. Even the ridiculously fast cascading 16th-note sextuplet run in Fill 2 (see page 147) is based on a simple minor pentatonic fretboard pattern. If your skill level isn't quite up to what is required to play this song's solo (section H), the musical phrases I just referred to are certainly within the grasp of any intermediate rock guitarist and, upon your mastery of them, will definitely turn heads in an audience.

Another simple way that Rhoads distinguished himself was through his use of guitar noise, such as pick scrapes, well-placed finger slides down the fretboard and, in measure 109, the use of his guitar's pickup toggle switch to articulate a rhythm. If you have a guitar with Gibson-style electronics, just roll the neck pickup's volume control down to zero and quickly flick the switch back and forth in the desired rhythm.

A non-technical side note: are you able to play all the licks but still don't sound like Randy? Well, a significant factor in Rhoads' larger-than-life guitar persona was his fondness for double-tracking, or, in some cases, even triple-tracking, both his rhythm and lead parts. The result of this production technique made his already huge sound even bigger, especially during the quick melodic passages and fills interspersed within the rhythm parts that I mentioned earlier. Now, chances are you don't have the luxury of performing Ozzy's

classics with three other guitarists, so I have a suggestion for getting around this: a simple stomp box. You can emulate Rhoads' multi-tracked sound by using a chorus effect with the rate and depth controls set to minimum (as a recommended starting point). In place of a chorus pedal, you could use a slap-back echo device; this may seem like a more obvious solution, but you may find that the slight detuning effect that comes from chorusing is closer to that of multi-tracked guitars playing the same part.

### Smashing Pumpkins "Bullet with Butterfly Wings"

As was the case with Kurt Cobain, one of Billy Corgan's trademarks is the use of exaggerated dynamics (volume contrasts) to make a song come alive. This is evident in the wild ride that is the Smashing Pumpkins hit "Bullet with Butterfly Wings," a song that starts out softly (as in the verses), suddenly becomes very loud (the choruses), goes flat-out insane (note the extreme distortion used during the interlude and bridge), then becomes even quieter than before (the third chorus/breakdown).

For the verses (sections A and D in the transcription), Corgan and fellow Pumpkins guitarist James Iha utilize the open B string as a drone or common tone over the B5, B5/A, Gmaj7 and Esus2 chords that comprise this part of the song. When this open string is sounded together with the B note at the fourth fret on the G string in each of these voicings, a slight, haunting dissonance is produced that, in keeping with the overall vibe of the song, evokes a feeling of tension. As a bonus, all four of these chords have common fret-hand fingerings (the ring finger and pinkie), making it very easy to seamlessly move from one chord to the next.

The open-B-string drone appears again in the melodic figures played by Guitar 2 in measures 21-30. Here, notes fretted on the adjacent G string are picked simultaneously with the open B string, again to ominous effect. U2's the Edge employed a similar technique in his solo on "Sunday Bloody Sunday," as did Lindsey Buckingham in the outro of Fleetwood Mac's "The Chain." FIGURE 3 is another example of this approach in action. ■

Check out Matt's web site at [mrsgrundy.com](http://mrsgrundy.com).

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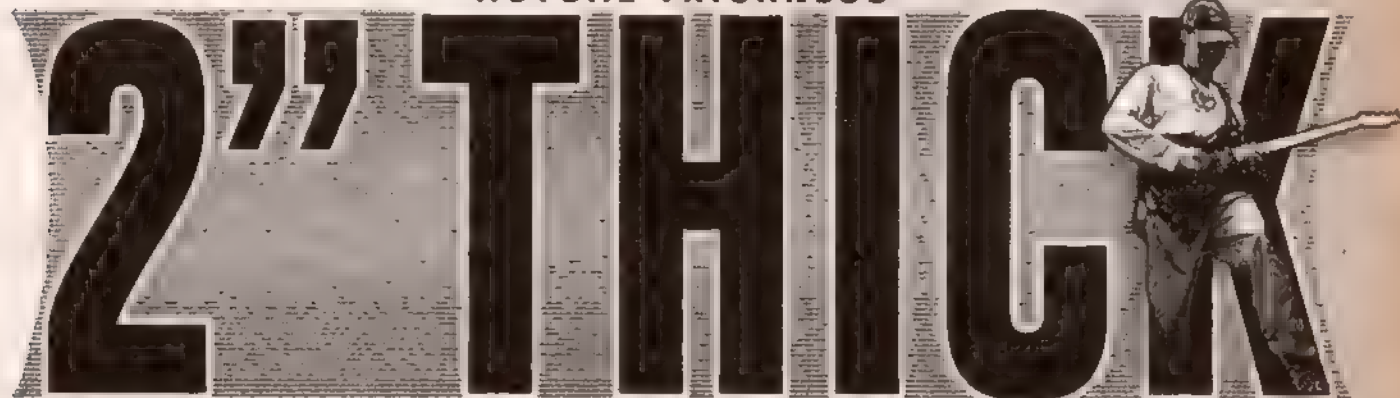
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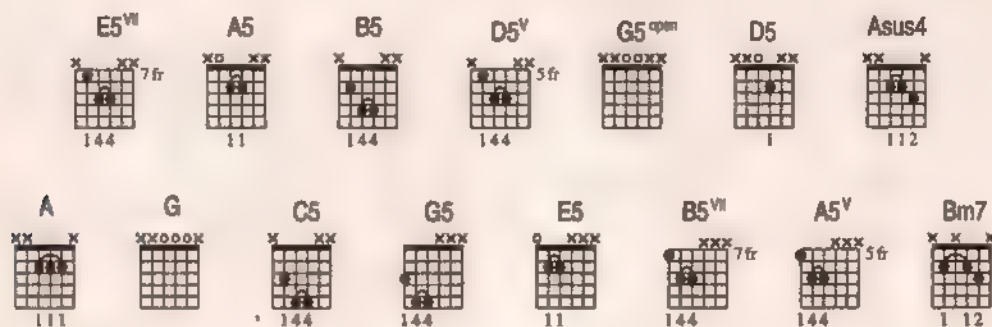
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# ELECTRIC EYE JUDAS PRIEST

**WORDS AND MUSIC BY** Glenn Tipton, Rob Halford and K.K. Downing **TRANSCRIBED BY** Jeff Perrin



**A** **Intro** (0:00)

**Fast Heavy Metal** ♩ = 194

E5 <sup>VI</sup>		N.C.		(C5)		A5		N.C.		(B5)		B5		E5 <sup>VI</sup>	
Gir. I (elec w/dist.)															
1	P.M.	P.M.	P.H.	P.M.	P.H.		P.M.	P.M.	P.H.	P.M.	P.H.		P.M.	P.H.	

[illegible]

Gr. 2 (elec. w/dist.)  
Rhy. Flg. 1

*end Rhy. Fig. 1*

TAB

0 (9/7) 2 4 5 8 (3) 2 4 5 8 (8) 2 4 5 4 (4/2) 4 5 4 2 3

Bass Bass Fig. 1

end Bass Flg. 1

The second system of the musical score for 'The Little Boat' consists of two staves. The upper staff is a treble clef with a key signature of one flat (B-flat). It contains a melody with notes G4, A4, Bb4, A4, G4, F4, E4, D4, C4, Bb3, A3, G3, F3, E3, D3, C3, Bb2, A2, G2, F2, E2, D2, C2, Bb1, A1, G1, F1, E1, D1, C1, Bb0, A0, G0, F0, E0, D0, C0, Bb-1, A-1, G-1, F-1, E-1, D-1, C-1, Bb-2, A-2, G-2, F-2, E-2, D-2, C-2, Bb-3, A-3, G-3, F-3, E-3, D-3, C-3, Bb-4, A-4, G-4, F-4, E-4, D-4, C-4, Bb-5, A-5, G-5, F-5, E-5, D-5, C-5, Bb-6, A-6, G-6, F-6, E-6, D-6, C-6, Bb-7, A-7, G-7, F-7, E-7, D-7, C-7, Bb-8, A-8, G-8, F-8, E-8, D-8, C-8, Bb-9, A-9, G-9, F-9, E-9, D-9, C-9, Bb-10, A-10, G-10, F-10, E-10, D-10, C-10, Bb-11, A-11, G-11, F-11, E-11, D-11, C-11, Bb-12, A-12, G-12, F-12, E-12, D-12, C-12, Bb-13, A-13, G-13, F-13, E-13, D-13, C-13, Bb-14, A-14, G-14, F-14, E-14, D-14, C-14, Bb-15, A-15, G-15, F-15, E-15, D-15, C-15, Bb-16, A-16, G-16, F-16, E-16, D-16, C-16, Bb-17, A-17, G-17, F-17, E-17, D-17, C-17, Bb-18, A-18, G-18, F-18, E-18, D-18, C-18, Bb-19, A-19, G-19, F-19, E-19, D-19, C-19, Bb-20, A-20, G-20, F-20, E-20, D-20, C-20, Bb-21, A-21, G-21, F-21, E-21, D-21, C-21, Bb-22, A-22, G-22, F-22, E-22, D-22, C-22, Bb-23, A-23, G-23, F-23, E-23, D-23, C-23, Bb-24, A-24, G-24, F-24, E-24, D-24, C-24, Bb-25, A-25, G-25, F-25, E-25, D-25, C-25, Bb-26, A-26, G-26, F-26, E-26, D-26, C-26, Bb-27, A-27, G-27, F-27, E-27, D-27, C-27, Bb-28, A-28, G-28, F-28, E-28, D-28, C-28, Bb-29, A-29, G-29, F-29, E-29, D-29, C-29, Bb-30, A-30, G-30, F-30, E-30, D-30, C-30, Bb-31, A-31, G-31, F-31, E-31, D-31, C-31, Bb-32, A-32, G-32, F-32, E-32, D-32, C-32, Bb-33, A-33, G-33, F-33, E-33, D-33, C-33, Bb-34, A-34, G-34, F-34, E-34, D-34, C-34, Bb-35, A-35, G-35, F-35, E-35, D-35, C-35, Bb-36, A-36, G-36, F-36, E-36, D-36, C-36, Bb-37, A-37, G-37, F-37, E-37, D-37, C-37, Bb-38, A-38, G-38, F-38, E-38, D-38, C-38, Bb-39, A-39, G-39, F-39, E-39, D-39, C-39, Bb-40, A-40, G-40, F-40, E-40, D-40, C-40, Bb-41, A-41, G-41, F-41, E-41, D-41, C-41, Bb-42, A-42, G-42, F-42, E-42, D-42, C-42, Bb-43, A-43, G-43, F-43, E-43, D-43, C-43, Bb-44, A-44, G-44, F-44, E-44, D-44, C-44, Bb-45, A-45, G-45, F-45, E-45, D-45, C-45, Bb-46, A-46, G-46, F-46, E-46, D-46, C-46, Bb-47, A-47, G-47, F-47, E-47, D-47, C-47, Bb-48, A-48, G-48, F-48, E-48, D-48, C-48, Bb-49, A-49, G-49, F-49, E-49, D-49, C-49, Bb-50, A-50, G-50, F-50, E-50, D-50, C-50, Bb-51, A-51, G-51, F-51, E-51, D-51, C-51, Bb-52, A-52, G-52, F-52, E-52, D-52, C-52, Bb-53, A-53, G-53, F-53, E-53, D-53, C-53, Bb-54, A-54, G-54, F-54, E-54, D-54, C-54, Bb-55, A-55, G-55, F-55, E-55, D-55, C-55, Bb-56, A-56, G-56, F-56, E-56, D-56, C-56, Bb-57, A-57, G-57, F-57, E-57, D-57, C-57, Bb-58, A-58, G-58, F-58, E-58, D-58, C-58, Bb-59, A-59, G-59, F-59, E-59, D-59, C-59, Bb-60, A-60, G-60, F-60, E-60, D-60, C-60, Bb-61, A-61, G-61, F-61, E-61, D-61, C-61, Bb-62, A-62, G-62, F-62, E-62, D-62, C-62, Bb-63, A-63, G-63, F-63, E-63, D-63, C-63, Bb-64, A-64, G-64, F-64, E-64, D-64, C-64, Bb-65, A-65, G-65, F-65, E-65, D-65, C-65, Bb-66, A-66, G-66, F-66, E-66, D-66, C-66, Bb-67, A-67, G-67, F-67, E-67, D-67, C-67, Bb-68, A-68, G-68, F-68, E-68, D-68, C-68, Bb-69, A-69, G-69, F-69, E-69, D-69, C-69, Bb-70, A-70, G-70, F-70, E-70, D-70, C-70, Bb-71, A-71, G-71, F-71, E-71, D-71, C-71, Bb-72, A-72, G-72, F-72, E-72, D-72, C-72, Bb-73, A-73, G-73, F-73, E-73, D-73, C-73, Bb-74, A-74, G-74, F-74, E-74, D-74, C-74, Bb-75, A-75, G-75, F-75, E-75, D-75, C-75, Bb-76, A-76, G-76, F-76, E-76, D-76, C-76, Bb-77, A-77, G-77, F-77, E-77, D-77, C-77, Bb-78, A-78, G-78, F-78, E-78, D-78, C-78, Bb-79, A-79, G-79, F-79, E-79, D-79, C-79, Bb-80, A-80, G-80, F-80, E-80, D-80, C-80, Bb-81, A-81, G-81, F-81, E-81, D-81, C-81, Bb-82, A-82, G-82, F-82, E-82, D-82, C-82, Bb-83, A-83, G-83, F-83, E-83, D-83, C-83, Bb-84, A-84, G-84, F-84, E-84, D-84, C-84, Bb-85, A-85, G-85, F-85, E-85, D-85, C-85, Bb-86, A-86, G-86, F-86, E-86, D-86, C-86, Bb-87, A-87, G-87, F-87, E-87, D-87, C-87, Bb-88, A-88, G-88, F-88, E-88, D-88, C-88, Bb-89, A-89, G-89, F-89, E-89, D-89, C-89, Bb-90, A-90, G-90, F-90, E-90, D-90, C-90, Bb-91, A-91, G-91, F-91, E-91, D-91, C-91, Bb-92, A-92, G-92, F-92, E-92, D-92, C-92, Bb-93, A-93, G-93, F-93, E-93, D-93, C-93, Bb-94, A-94, G-94, F-94, E-94, D-94, C-94, Bb-95, A-95, G-95, F-95, E-95, D-95, C-95, Bb-96, A-96, G-96, F-96, E-96, D-96, C-96, Bb-97, A-97, G-97, F-97, E-97, D-97, C-97, Bb-98, A-98, G-98, F-98, E-98, D-98, C-98, Bb-99, A-99, G-99, F-99, E-99, D-99, C-99, Bb-100, A-100, G-100, F-100, E-100, D-100, C-100, Bb-101, A-101, G-101, F-101, E-101, D-101, C-101, Bb-102, A-102, G-102, F-102, E-102, D-102, C-102, Bb-103, A-103, G-103, F-103, E-103, D-103, C-103, Bb-104, A-104, G-104, F-104, E-104, D-104, C-104, Bb-105, A-105, G-105, F-105, E-105, D-105, C-105, Bb-106, A-106, G-106, F-106, E-106, D-106, C-106, Bb-107, A-107, G-107, F-107, E-107, D-107, C-107, Bb-108, A-108, G-108, F-108, E-108, D-108, C-108, Bb-109, A-109, G-109, F-109,

N.C.	(C5)	(A5)	(B5)	E5 <sup>VI</sup>
2 plays Rhy. Fig. 1 (see meas. 1)				

Gr. 1 P.M. P.M. P.H. P.H. P.M. P.M. P.M. P.M. P.M. P.H. P.H. P.H. P.M. P.M. P.M.

The musical notation for the 'March' section is shown on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Allegretto' and the time signature is 3/4. The melody consists of a series of eighth and sixteenth notes, with some measures containing triplets. The notes are: G4, A4, Bb4, A4, G4, F4, E4, D4, C4, Bb3, A3, G3, F3, E3, D3, C3, Bb2, A2, G2, F2, E2, D2, C2, Bb1, A1, G1, F1, E1, D1, C1, Bb0, A0, G0, F0, E0, D0, C0, Bb-1, A-1, G-1, F-1, E-1, D-1, C-1, Bb-2, A-2, G-2, F-2, E-2, D-2, C-2, Bb-3, A-3, G-3, F-3, E-3, D-3, C-3, Bb-4, A-4, G-4, F-4, E-4, D-4, C-4, Bb-5, A-5, G-5, F-5, E-5, D-5, C-5, Bb-6, A-6, G-6, F-6, E-6, D-6, C-6, Bb-7, A-7, G-7, F-7, E-7, D-7, C-7, Bb-8, A-8, G-8, F-8, E-8, D-8, C-8, Bb-9, A-9, G-9, F-9, E-9, D-9, C-9, Bb-10, A-10, G-10, F-10, E-10, D-10, C-10, Bb-11, A-11, G-11, F-11, E-11, D-11, C-11, Bb-12, A-12, G-12, F-12, E-12, D-12, C-12, Bb-13, A-13, G-13, F-13, E-13, D-13, C-13, Bb-14, A-14, G-14, F-14, E-14, D-14, C-14, Bb-15, A-15, G-15, F-15, E-15, D-15, C-15, Bb-16, A-16, G-16, F-16, E-16, D-16, C-16, Bb-17, A-17, G-17, F-17, E-17, D-17, C-17, Bb-18, A-18, G-18, F-18, E-18, D-18, C-18, Bb-19, A-19, G-19, F-19, E-19, D-19, C-19, Bb-20, A-20, G-20, F-20, E-20, D-20, C-20, Bb-21, A-21, G-21, F-21, E-21, D-21, C-21, Bb-22, A-22, G-22, F-22, E-22, D-22, C-22, Bb-23, A-23, G-23, F-23, E-23, D-23, C-23, Bb-24, A-24, G-24, F-24, E-24, D-24, C-24, Bb-25, A-25, G-25, F-25, E-25, D-25, C-25, Bb-26, A-26, G-26, F-26, E-26, D-26, C-26, Bb-27, A-27, G-27, F-27, E-27, D-27, C-27, Bb-28, A-28, G-28, F-28, E-28, D-28, C-28, Bb-29, A-29, G-29, F-29, E-29, D-29, C-29, Bb-30, A-30, G-30, F-30, E-30, D-30, C-30, Bb-31, A-31, G-31, F-31, E-31, D-31, C-31, Bb-32, A-32, G-32, F-32, E-32, D-32, C-32, Bb-33, A-33, G-33, F-33, E-33, D-33, C-33, Bb-34, A-34, G-34, F-34, E-34, D-34, C-34, Bb-35, A-35, G-35, F-35, E-35, D-35, C-35, Bb-36, A-36, G-36, F-36, E-36, D-36, C-36, Bb-37, A-37, G-37, F-37, E-37, D-37, C-37, Bb-38, A-38, G-38, F-38, E-38, D-38, C-38, Bb-39, A-39, G-39, F-39, E-39, D-39, C-39, Bb-40, A-40, G-40, F-40, E-40, D-40, C-40, Bb-41, A-41, G-41, F-41, E-41, D-41, C-41, Bb-42, A-42, G-42, F-42, E-42, D-42, C-42, Bb-43, A-43, G-43, F-43, E-43, D-43, C-43, Bb-44, A-44, G-44, F-44, E-44, D-44, C-44, Bb-45, A-45, G-45, F-45, E-45, D-45, C-45, Bb-46, A-46, G-46, F-46, E-46, D-46, C-46, Bb-47, A-47, G-47, F-47, E-47, D-47, C-47, Bb-48, A-48, G-48, F-48, E-48, D-48, C-48, Bb-49, A-49, G-49, F-49, E-49, D-49, C-49, Bb-50, A-50, G-50, F-50, E-50, D-50, C-50, Bb-51, A-51, G-51, F-51, E-51, D-51, C-51, Bb-52, A-52, G-52, F-52, E-52, D-52, C-52, Bb-53, A-53, G-53, F-53, E-53, D-53, C-53, Bb-54, A-54, G-54, F-54, E-54, D-54, C-54, Bb-55, A-55, G-55, F-55, E-55, D-55, C-55, Bb-56, A-56, G-56, F-56, E-56, D-56, C-56, Bb-57, A-57, G-57, F-57, E-57, D-57, C-57, Bb-58, A-58, G-58, F-58, E-58, D-58, C-58, Bb-59, A-59, G-59, F-59, E-59, D-59, C-59, Bb-60, A-60, G-60, F-60, E-60, D-60, C-60, Bb-61, A-61, G-61, F-61, E-61, D-61, C-61, Bb-62, A-62, G-62, F-62, E-62, D-62, C-62, Bb-63, A-63, G-63, F-63, E-63, D-63, C-63, Bb-64, A-64, G-64, F-64, E-64, D-64, C-64, Bb-65, A-65, G-65, F-65, E-65, D-65, C-65, Bb-66, A-66, G-66, F-66, E-66, D-66, C-66, Bb-67, A-67, G-67, F-67, E-67, D-67, C-67, Bb-68, A-68, G-68, F-68, E-68, D-68, C-68, Bb-69, A-69, G-69, F-69, E-69, D-69, C-69, Bb-70, A-70, G-70, F-70, E-70, D-70, C-70, Bb-71, A-71, G-71, F-71, E-71, D-71, C-71, Bb-72, A-72, G-72, F-72, E-72, D-72, C-72, Bb-73, A-73, G-73, F-73, E-73, D-73, C-73, Bb-74, A-74, G-74, F-74, E-74, D-74, C-74, Bb-75, A-75, G-75, F-75, E-75, D-75, C-75, Bb-76, A-76, G-76, F-76, E-76, D-76, C-76, Bb-77, A-77, G-77, F-77, E-77, D-77, C-77, Bb-78, A-78, G-78, F-78, E-78, D-78, C-78, Bb-79, A-79, G-79, F-79, E-79, D-79, C-79, Bb-80, A-80, G-80, F-80, E-80, D-80, C-80, Bb-81, A-81, G-81, F-81, E-81, D-81, C-81, Bb-82, A-82, G-82, F-82, E-82, D-82, C-82, Bb-83, A-83, G-83, F-83, E-83, D-83, C-83, Bb-84, A-84, G-84, F-84, E-84, D-84, C-84, Bb-85, A-85, G-85, F-85, E-85, D-85, C-85, Bb-86, A-86, G-86, F-86, E-86, D-86, C-86, Bb-87, A-87, G-87, F-87, E-87, D-87, C-87, Bb-88, A-88, G-88, F-88, E-88, D-88, C-88, Bb-89, A-89, G-89, F-89, E-89, D-89, C-89, Bb-90, A-90, G-90, F-90, E-90, D-90, C-90, Bb-91, A-91, G-91, F-91, E-91, D-91, C-91, Bb-92, A-92, G-92, F-92, E-92, D-92, C-92, Bb-93, A-93, G-93, F-93, E-93, D-93, C-93, Bb-94, A-94, G-94, F-94, E-94, D-94, C-94, Bb-95, A-95, G-95, F-95, E-95, D-95, C-95, Bb-96, A-96, G-96, F-96, E-96, D-96, C-96, Bb-97, A-97, G-97, F-97, E-97, D-97, C-97, Bb-98, A-98, G-98, F-98, E-98, D-98, C-98, Bb-99, A-99, G-99, F-99, E-99, D-99, C-99, Bb-100, A-100, G-100, F-100, E-100, D-100, C-100, Bb-101, A-101, G-101, F-101, E-101, D-101, C-101, Bb-102, A-102, G-102, F-102, E-102, D-102, C-102, Bb-103, A-103, G-103, F-103, E-103, D-103, C-103, Bb-104, A-104, G-104, F-104, E-104, D-104, C-104, Bb-105, A-105, G-105, F-105, E-105, D-105, C-105, Bb-106, A-106, G-106, F-106, E-106, D-106, C-106, Bb-107, A-107, G-107, F-107, E-107, D-107, C-107, Bb-108, A-108, G-108, F-108, E-108, D-10

East

**As heard on Judas Priest's Columbia/Legacy recording *Screaming for Vengeance***

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# ELECTRIC EYE JUDAS PRIEST

Gtrs. 1 and 2

D5<sup>V</sup> E5<sup>VII</sup>

1. (B♭5) (A5) (G5) E5<sup>VII</sup>

9

PM PM PM PM PM

\*repeat previous chord

Bass

2.

**B** Verses (0:20, 1:00)

1. Up here in space  
2. Always in focus

13

(B♭5) (A5) A5 PM PM PM G5 open A5

I'm looking down on you  
Can you feel my stare

16

PM PM PM G5 open A5 PM PM

you everything you do  
but you don't know I'm there

19

PM G5 open A5 PM PM PM G5 open E5<sup>VII</sup>



# ELECTRIC EYE JUDAS PRIEST

You think you've private in lives probing Think all nothing your of secret the kind moves

22

P.M.

PM

P.M.

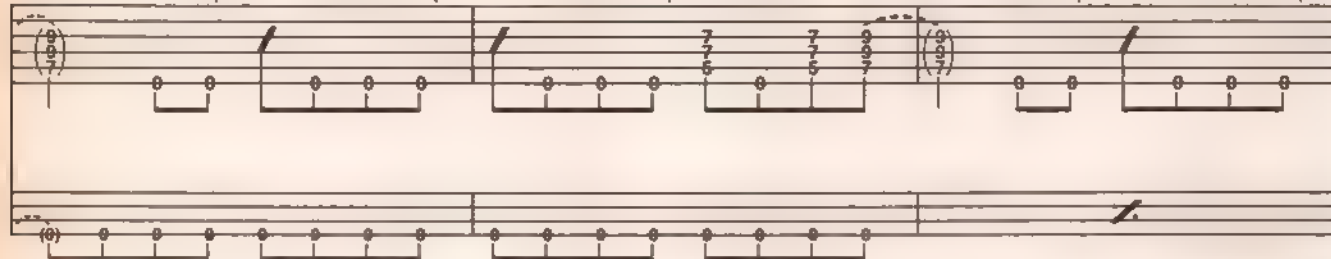
P.M.

PM

P.M.

25<sup>v</sup>

F5 VII



25

(BLS) (A5)

(G5) ES<sup>VIII</sup>

There is no true escape I'm  
My tearless retina takes

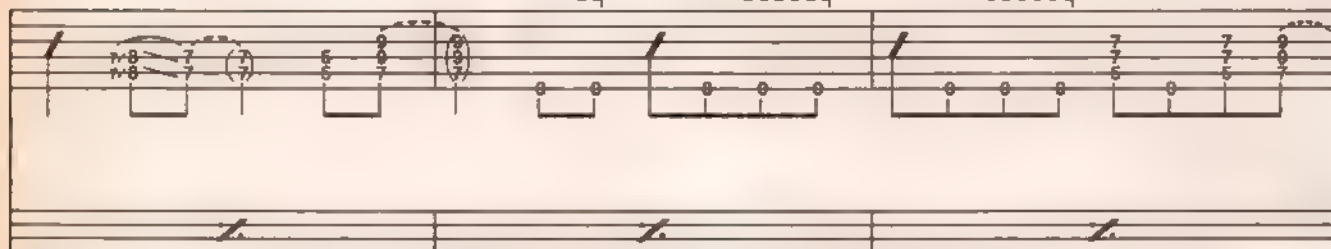
PM

FM

PM

D5<sup>y</sup>

PM

E5 <sup>VH</sup>

✂

**C**

**Pre-chorus** (0:40, 1:19, 2:50)

watching all the time  
pictures that can prove

I'm made of metal

28

P.M.

P.M.

N.C.

P.M.

P.M.

P.M.

(C5)



My circuits gleam

31

PM

PM

PH

(A5)

PM

PM


D5

patch. C

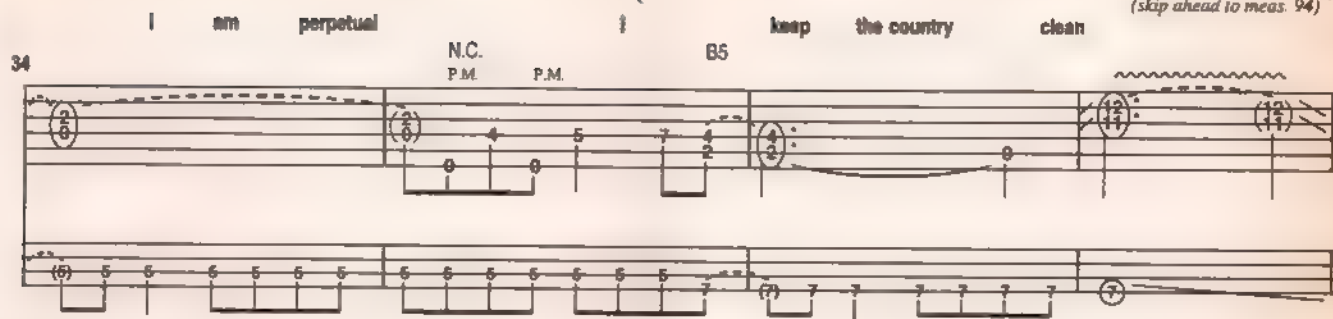




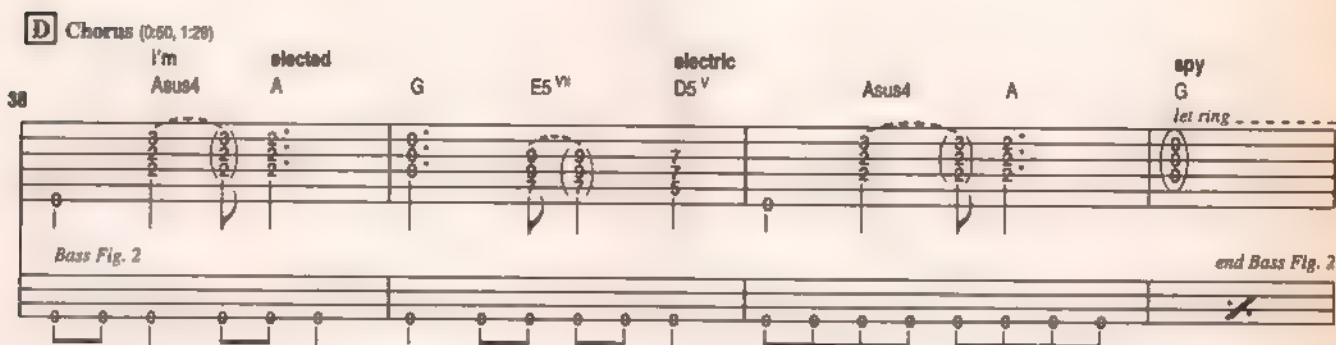
# ELECTRIC EYE JUDAS PRIEST

(3rd time) To Coda   
(skip ahead to meas. 94)

34 I am perpetual N.C. P.M. P.M. B5 keep the country clean

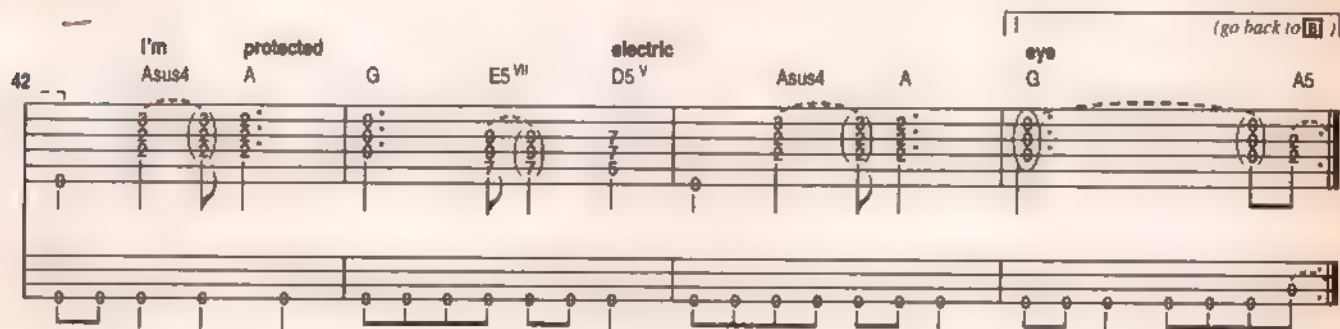


**D** Chorus (0:50, 1:29)  
38 I'm elected G E5<sup>VII</sup> electric D5<sup>V</sup> Asus4 A spy G let ring

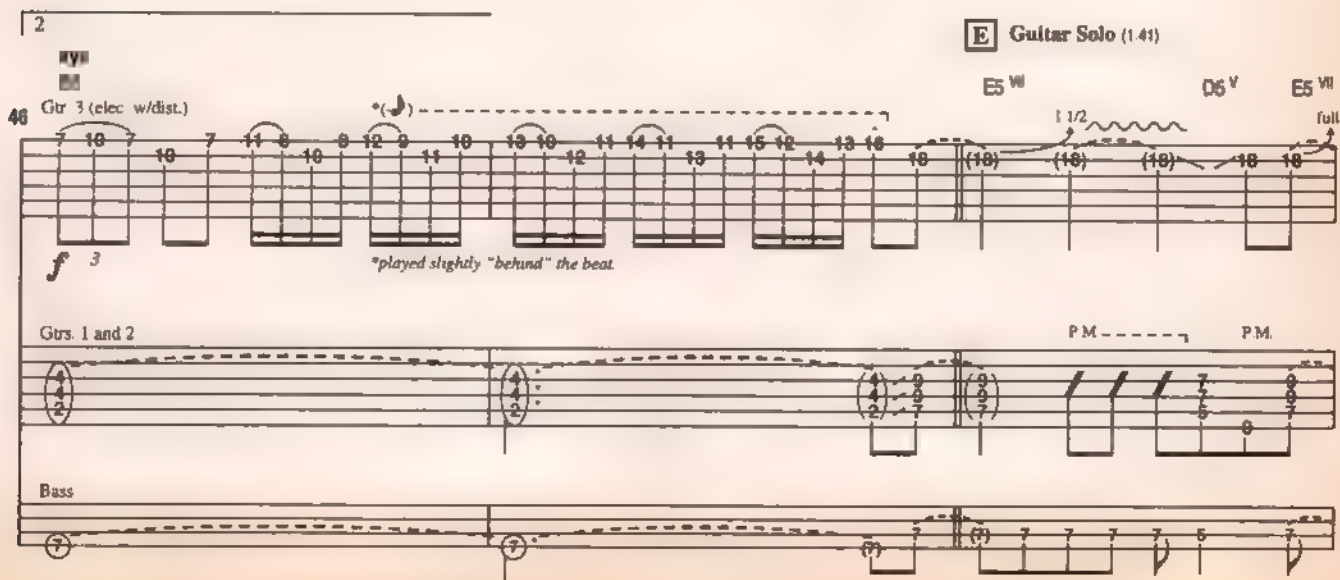


Bass Fig. 2 end Bass Fig. 2

42 I'm protected G E5<sup>VII</sup> electric D5<sup>V</sup> Asus4 A eye G A5 (go back to **D**)



**E** Guitar Solo (1:41)  
46 Gtr 3 (elec w/dist.) E5<sup>VII</sup> D5<sup>V</sup> E5<sup>VII</sup> full



f 3 "played slightly 'behind' the beat"

Gtrs. 1 and 2 P.M. P.M.

Bass



# ELECTRIC EYE JUDAS PRIEST

49

D5<sup>V</sup> C5 full G5 let ring E5 full E5<sup>VII</sup> 1 1/2

PM ----- let ring -----

52

D5<sup>V</sup> E5<sup>VII</sup> D5<sup>V</sup> C5 G5 E5

PM ----- PM ----- PM -----

55

B5<sup>VII</sup> A5<sup>V</sup> B5<sup>VII</sup> A5<sup>V</sup> G5

PM ----- PM ----- PM -----



# ELECTRIC EYE JUDAS PRIEST

[illegible][illegible]



# ELECTRIC EYE JUDAS PRIEST

68

B5 D5<sup>V</sup> E5<sup>VII</sup>

P.M.----- P.M.----- trem. pick

**F** (211)

N.C. (C5) A5 N.C. B5 N.C. B5 E5<sup>VII</sup>

72 Gtr 3

\*Gtrs. 1 and 2  
P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

Bass plays Bass Fig. 1 (see meas. 1)  
\*Gtr 2 doubles Gtr. 1 simile

N.C. (C5) A5 N.C. B5 N.C. B5

76 Gtrs. 1 and 2  
P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

Bass

**G** Bridge (221)

D5 C5 D5 C5 D5 (4th time) E C5 D5

80 Gtr 1 P.M.----- P.M.----- P.M.----- P.M.----- (play 4 times)

Gtr 2 P.M.----- P.M.----- P.M.----- P.M.----- (play 4 times)  
P.M.

Bass  
Bass Fig. 3 (play 4 times, end Bass Fig. 3)



# ELECTRIC EYE JUDAS PRIEST

(1.) lectric (2.) Feel my eye stare in the sky always there

D6 C5 A5 C5 D5 C5 B5 A5 C5 D5 C5

82 Gtrs 1 and 2 P.M. P.M. P.M. P.M. P.M. P.M.

Bass plays Bass Fig. 3 four times (see meas. 80)

There's nothing you can do about it Develop and expose

B5 Bm7 B5 A5 F#5 A5 B5

86 Gtrs 1 and 2 let ring

Bass

D.S.  $\frac{S}{\text{go back to } \textcircled{C}}$  at Coda

I feed upon your every thought and so my power grows

B5 Bm7 B5 A5 F#5 N.C. P.M. P.M. P.M. (C5)

90 let ring

$\oplus$  Coda

**[H] Outro Chorus (3:00)**

I'm elected electric spy  
I'm protected protected eye  
I'm elected electric eye  
eye

94 Gtrs. 1 and 2 Asus4 A G E5<sup>vi</sup> D5 Asus4 A G (play 3 times)

Bass plays Bass Fig. 2 three times (see meas. 38)

98 Gtrs 1 and 2 I'm elected pro tec ted de -  
Asus4 A G E5<sup>vi</sup> D5 Asus4 A

Bass

101 tec tive e lec tric eye fdbk.  
G E5<sup>vi</sup> D5 G5 E5 D#

pitches. B D#



# THE JOKER STEVE MILLER BAND

WORDS AND MUSIC BY Steve Miller, Eddie Curtis and Ahmet Ertegun TRANSCRIBED BY Jeff Perrin

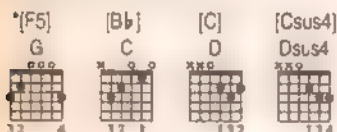
Guitar 1 (acous.) is in standard tuning down one whole step (low to high: D G C F A D).

Guitar 3 (acous.) is in standard tuning down one whole step with a capo at the third fret.

Guitar 2 (elec. w/slide and wah pedal) is in open D tuning (low to high: D A D F# A D).

Bass is in standard tuning (low to high: E A D G).

## chords for Guitar 1



\* Chord names in brackets reflect concert key harmony (key of F).

## chords for Guitar 3 (capo 3).



\*\* Chord names in parentheses refer to Gtr. 3

All chord shapes and tablature positions for Guitar 3 are relative to the capo.

All notes and chords sound in the key of F

NOTE: The Gtr. 3 part may be performed in standard tuning with a capo at the first fret.

## Verbs (0:01, 0:25, 2:02, 3:39)

Moderately Slow Rock ♩ = 82

1. Some people call me the space cowboy
  2. People talk about me baby
  3. You're the cutest thing that I ever
  4. People keep talkin' about me baby
- yeah Some call me the gangster of love  
Say I'm doin' you wrong doin'  
I really love your peaches want to  
Say I'm doing you wrong

\*Gtr 1 (acous. detuned one whole step) (drum fill)  
N.C.G. Gtr 2 plays Fill 2 third time Rhy. Fig. 1

1

Bass N.C.[F] [Bb] [C] [Bb] [F] [Bb]  
Bass substitutes Bass Fill 1 second and third times Bass Fig. 1

\*two gtr parts are for one

you wrong  
she's your tree

Some people call me Maurice  
Well don't you worry baby  
Lovey-dovey lovey-dovey don't worry no  
Don't worry all the time  
'cause I 'cause I'm

D C G C D C  
end Rhy. Fig. 1 let 3 ring  
Gtr. 2 plays Fill 1 first time  
Gtr. 2 plays Fill 3 third time  
slight P.M.

4

[C] [Bb] [F] [Bb] [C] [Bb]  
end Bass Fig. 1 cont. simile

### Fill 1 (0:16)

[C] [Bb]  
D C

\*Gtr 2 (elec. w/slide, wah pedal and reverb)

\*open D tuning

### Fill 2 (2:02)

N.C.[F] [Bb]  
N.C.G. C

Gtr 2

### Bass Fill 1 (0:25, 2:02)

[F] [Bb] [C] [Bb]

As heard on the Steve Miller Band's Capitol recording *The Joker*

© 1973 Sallor Music, Warner-Tamerlane Music, Jim Rooster Music. All rights reserved.



# THE JOKER STEVE MILLER BAND

1.  
 speak of the pompous of love  
 right here right here right here right here at  
 Oo-wee baby I'll sure show you a good time  
 'Cause I'm right here at home

(2nd time) To Coda I  $\oplus$   
 (skip ahead to meas. 35)

2.  
 (2nd time) To Coda II  $\oplus$   
 (skip ahead to meas. 60)  
 'Cause I'm a

G C D C D C  
 Gtr. 1 substitutes Fill 4 fourth time

7

slight P.M. ... slight P.M. ...

\*Allow open G note to ring through end of next measure (bar 1).

## B 1st Chorus (0:48)

picker I'm a grinner I'm a lover and I'm a sinner I play my music in the sun  
 G C G C G C

10 Gtr 1

(E) (A) (E) (A) (E) (A)

\*Gtr 3 (acous., capo 3)

\*detuned one whole step

[F] Bass Bass Fig. 2

I'm a joker I'm a smoker I'm a midnight toker

13 D C G C G C

(B5) (A) (E) (A5) (E) (A5)

[C] [Bb] [F] [Bb] [F] [Bb]

end Bass Fig. 2

### Fill 3 (2:17)

[C] [Bb] [F]  
 D C G  
 \*Gtr 2  
 (elec. w/ slide, wah pedal and reverb)

\*open D tuning

### Fill 4 (3:58)

To Coda II  $\oplus$   
 (skip ahead to meas. 60)

\*Gtr 1 [F] [Bb] [C] [Bb]  
 (acous.) G C D let ring... C let ring...

\*detuned one whole step



# THE JOKER STEVE MILLER BAND

16 I sure don't want to hurt no one 'Cause I'm a picker I'm a grinner I'm a

G C D C G C

Rhy. Fig. 2

(E) (A5) (B5) (A) (E) (A)

Rhy. Fig. 2a

[F] [Bb] [C] [Bb] [F] [Bb]

Bass plays Bass Fig. 2a (see meas. 10)

lover and I'm a sinner I play my music in the sun I'm a

G C G C D C

19 G C D C

(E) (A) (E) (A) (B5) (A) (Asus2) (A)

joker I'm a smoker I'm a midnight toker

G C G C

22 G C

(E) (A) (E) (A) (Asus2) (A)

[F] [Bb] [F] [Bb]

I get my loving on the run whoa whoa

G C D Dsus4

24 G C D Dsus4

(E) (A) (B) (Bsus4) (NC)

[F] [Bb] [C] [Csus4]

15 17 17 17 17 17 15

end Rhy. Fig. 2

end Rhy. Fig. 2a



# THE JOKER STEVE MILLER BAND

## [C] 1st Guitar Solo (1:38)

[F] [Bb] [C] [Bb] [F] [Bb]  
G C D C G C

Gtr. 1 plays Rhy. Fig. 1 twice (see meas. 1)

Gtr. 2 (elec. w/ slide, wah pedal and reverb)

27

Gtr 3

Bass plays Bass Fig. 1 four times simile (see meas. 3)

30

Gtr 2

D.S. at Coda 1

(go back to [A] and take 1st ending only)

33

## Coda 1

## [D] 2nd Chorus (2:26)

picker I'm a grinner I'm a lover and I'm a sinner I play my music In the sun

Gtr 1 G C G C G C

35

Gtr 3 Rhy. Fig. 3

Bass

I'm a joker I'm a smoker I'm a midnight toker

D C G C G C

38

(B5) (A) (A5us2) (A) (E) (A) (A5) (E) (A) (A5us4) (A)

(C) (Bb) (F) (Bb) (F) (Bb)

(C) (Bb) (F) (Bb) (F) (Bb)



# THE JOKER STEVE MILLER BAND

41 I get my lovin' on the run I'm a picker I'm a grinner I'm a

G C D C G C

(E5) (E) (A) (Asus2)(A) (B) (A) (Asus2)(A) (E) (A)

end Rhy. Fig. 3 Gr. 3 repeats Rhy. Fig. 3 simile (see meas. 35)

[F] [Bb] [C] [Bb] [F] [Bb]

44 lover and I'm a skinner I play my music in the sun I'm a

G C G C D C

(E) (A) (E) (A) (B) (A)

[F] [Bb] [F] [Bb] [C] [Bb]

47 Joker I'm a smoker I'm a midnight toker

G C G C

(E) (A) (E) (A)

[F] [Bb] [F] [Bb]

49 I sure don't want to hurt no one

G C D C

(E) (A) (B) (A)

[F] [Bb] [C] [Bb]



# THE JOKER STEVE MILLER BAND

## E 2nd Guitar Solo (3:11)

G (E) C (A) G (E) C (A) G (E) C (A)

Gtrs. 1 and 3 play Rhy. Figs. 2 and 2a simile (see meas. 18)

Gtr. 2 (w/slide, wah pedal and reverb)

51

\*chord names refer to Gtr. 1 and Gtr. 3 parts

57

Whew

Whew

D.S. al Coda II<sup>2</sup>

(go back to A and take 2nd ending only)

N.C.

Gtr. 3 plays Rhy. Fill 1

## 2 Coda II (4:02)

60

You're the cutest thing I ever did see

I really love your peaches Want to shake your tree

begin fade

let (3) ring

let (3) ring

Bass plays Bass Fig. 1 simile until fade (see meas. 3)

Lovey-dovey lovey-dovey lovey-dovey all the time baby

Come on now

Show you a good time

64

fade out

Gtr. 2 plays Fill 5

let (3) ring

## Rhy. Fill 1 (3:38)

(B5) (B) N.C.

\*Gtr. 3 (acous.)

\*detuned one whole step

## Fill 5 (4:17)

[C] [Bb] [F] G

\*Gtr. 2 (w/slide, wah pedal and reverb)

\*open D tuning



# ALL THAT'S LEFT THRICE

WORDS BY Dustin Kensrue MUSIC BY Thrice TRANSCRIBED BY Jeff Perrin

All guitars are in dropped-D tuning down one whole step (low to high: C G C F A D).

Bass tuning (low to high): C G C F.

All notes and chords sound one whole step lower than written (key of G minor).

<b>A5</b>	<b>G6</b>	<b>Fsus2</b>	<b>G5</b>	<b>F/A</b>	<b>F(b5)/A</b>	<b>F5</b>	<b>C5</b>	<b>D5</b>	<b>A<sup>b</sup>5</b>
1 1 1 or 4 4 4	1 4 1	1 1 4	1 1 1 or 4 4 4	1 2 4	1 2 4	1 1 1	1 4 4	1 4 4	1 1 1

## A Intro (0:00)

Fast Rock ♩ = 182

Gtr. 3 (elec. w/dist. and delay)

1/4 w/fdbk. (let ring next two measures)

**TAB**

mf pitch G

N.C.(A5)

Gtr. 1 (elec. w/dist. and delay)

Rhy. Fig. 1

P.M. P.M.

**5**

P.M. P.M. P.M. P.M. P.M. P.M.

**9**

P.M. P.M. P.M. P.M. P.M. P.M.

F5/A F(b5)/A end Rhy. Fig. 1

Gtr. 1 repeats Rhy. Fig. 1 (see meas. 5)

Gtr. 3

1/2 w/fdbk. pitch D

**13**

Gtr. 3

full

grad. release

w/fdbk. pitch D

**17**

Gtr. 2 (elec. w/dist.)

As heard on Thrice's Island recording *The Artist in the Ambulance*

© 2003 Scepter of Malice (SESAC)



# ALL THAT'S LEFT THRICE

**B** (0:27)

21 **A5**  
Gtr. 1 and 2 (delay off)  
G6  
F#sus2  
G5

1.

Bass

\*repeat previous chord

2. **C** 1st and 2nd Verses (0:38, 1:17)

25 **G6**  
A5  
dead

1. One day the dreamers died within  
2. And when we couldn't stop

Bass Fig. 1

Gtr. 3 plays Fill 1 second time

26 **G6**  
A5  
bleeding us (and when we couldn't stop the bleeding) when all our we held our

end Bass Fig. 1

31 **F/A**  
F(b5)/A  
answers hearts above never the came the flame (We held our hearts above the flame)

Fill 1 (1:17)  
Gtr 3  
A5







56 A5

(Gtr. 2 holds chord for next seven measures)

(hold note for next seven measures)

**E** Bridge (1:56)

58 A5

our hearts instead

We are

we are the

end Bass Fig. 2

end Riff 4

G5

(3rd time) To Coda (skip ahead to meas. 76)

(go back to 5 1st time)

62 A5

we tried to bleed the sickness

but we drained

we saved

be

we

(3rd time) Can

G5 A5

G5 A5

G5 A5

C5

D5

F5

# ALL THAT'S LEFT THRICE







# ALL THAT'S LEFT THRICE

we are the dead  
Ghosts of everything  
(We are the ones who lost our faith)  
F5

76  
Cor. 3 plays Riff A (see meas. 42)  
Cor. 1 and 2

Bass plays Bass Fig. 2 (see meas. 42)

we thought but never said  
(Can we be saved)  
G5 A5 G5 A5 G5 A5 G5 A5 C5

We tried to bleed the sickness  
but we drained our hearts instead  
D5 F5

We are the ones who lost our faith  
We dug ourselves an early grave  
G5 F5

Cor. 1 and 2  
(repeat previous two measures)  
Bass

We are the dead  
Can we be saved  
A5

92

Coda (2-53)



# JEREMY PEARL JAM

WORDS AND MUSIC BY Jeff Ament and Eddie Vedder TRANSCRIBED BY Andy Alcedor

Ad2	ASvII	G5/A	D/A	A7sus2	F#sus2	D5	E5	F5	A5	G/A	A7	Asus4

## [A] Intro (0:01)

Moderate Rock  $\text{♩} = 92$

\* 12-string Elec Bass

w/pick

1

repeat previous two measures

2

\* 12-string Bass overdub (w/reverb)

\* All notes are doubled one octave higher

5 Ctr 1 (clean elec. w/compression and fast tremolo effect)

gradually louder

(gtr and bass)

Bass

2

Bass overdub

(Bass overdub out)

## [B] 1st Verse (0:21)

Faster  $\text{♩} = 104$

At home drawing pictures  
Arms raised in a V  
of mountain tops  
and the dead lay in  
on top  
pools of  
Lemon yellow sun  
below

9 Rhy. Fig. 1

Gr 1

NC (A) (G/A)

Ctrs. 2 and 3 (elec. w/dust)

(2nd time only)

Bass Fig. 1

end Bass Fig. 1

As heard on Pearl Jam's Epic recording Ten

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**JEREMY PEARL JAM**

**Pre-chorus (0:40, 1:58)**  
 Daddy  
 Daddy  
 G5/A  
 AS VII  
 G5/A  
 D/A  
 didn't  
 give  
 affection  
 no  
 oh  
 to  
 and the boy  
 was something  
 fact  
 that  
 Mommy  
 didn't  
 wouldn't

13 Gtr 2 and 3  
 Gtr 3  
 Gtr 2  
 Bass Fig 2  
 let ring...  
 let ring...

17 Gtr 2 and 3  
 Gtr 3  
 Gtr 2  
 Bass  
 end Bass Fig 2

Care  
 wear  
 King  
 Jeremy  
 the wicked  
 oh  
 ruled  
 his  
 world

AS VII  
 G5/A  
 D/A  
 AS VII  
 G5/A

**1st and 2nd Choruses (0:58, 2:11)**  
 Jeremy  
 spoke in  
 class  
 today  
 AS  
 FS  
 ES  
 D5  
 ASus2 Faus2  
 Gtr 1 and 3 substitute Rhy Fill 1 second time on second chorus

21 Gtr 2  
 Gtr 1  
 Rhy Fig 2  
 end Rhy Fig 2 on 1st chorus  
 omit 2nd time

Bass  
 Bass substitutes Bass Fill 1 second time on 2nd chorus  
 Bass Fig. 3  
 "doubled simile by accs. gr. during chorus"

**Bass Fill 1 (2:21)**  
 AS  
 G5



**Rhy. Fill 1 (2:21)**  
 ASus2 N.C.(G/A)  
 Gtr 1 and 3

**end Bass Fig 3**



25  
Or  
N.C.(A)  
(G/A)  
Ooh  
Clarity  
we  
remember  
unleashed a lion

(138) get And he hit me with a surprise  
left left  
My jaw left hurtin'  
ooch dropped wide open

D.S. & Coda  (go back to )

39 N.C.(A) just like the day G/A on like the day heard Asua4 AV 3 (width) Gns. 2 and

37 Or 2  
 A7sus2 Four2  
 Gtr. 3 plays Rhy. Fig. 2 (see meas. 21)  
 Bass plays Bass Fig. 3 (see meas. 21)  
 37 Or 2  
 A7sus2 Four2  
 Gtr. 3 plays Rhy. Fig. 2 (see meas. 21)  
 Bass plays Bass Fig. 3 (see meas. 21)

[illegible]

45  
this (Try to erase this) 2

Try to erase this (Try to erase this) 2

from the black- P M - 1



# JEREMY PEARL JAM

## [G] 3rd Chorus (2:57)

band

N.C.(Am)(Dm/F)

Gtr 2

49

D6 E5 F5 A5 N.C.(Bm) (Dm) (Dm)

Gtr 3

Bass

Jeremy  
spoke in  
class  
today

N.C.(A5)(G5)  
D6  
E5  
F5  
A5

\*Doubled by acoustic (with slight variations)

Bass Fig 4

Jeremy  
spoke in  
class  
today

N.C.(A5)(F5)  
D6  
E5  
F5  
A5



**JEREMY PEARL JAM**

[illegible]



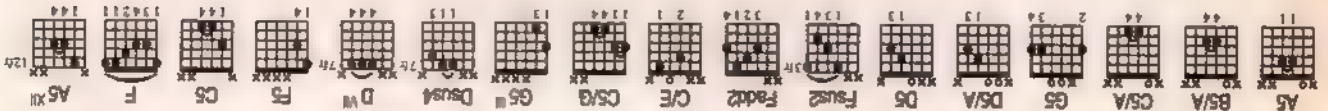
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**JEREMY PEARL JAM**



# I DON'T KNOW OZZY OSBOURNE

WORDS AND MUSIC BY OZZY OSBOURNE, Randy Rhoads and Bob Daisley TRANSCRIBED BY Jeff Perrin



## Moderate Hard Rock ♩ = 136

**A** Intro (0:10)  
2 (4:10)

**Rhy Fig. 1**  
A5  
Gtr 1 (elec. w/dist)  
(18 seconds)

Bass plays Bass Fill 3 second time

Bass

end Rhy. Fig. 1

A5

DS/A

G5

Gtr 1 P.M.

Bass

Composite arrangement. Guitars 1 and 5 are double-tracked throughout, often with subtle variations between parts (see meas. 8).

CS/A

DS/A

G5

end Rhy. Fig. 1

A5

Bass substitutes Bass Fig. 2 second time (see meas. 13)

Bass

Gtr 1 P.M.

Bass

BS/A

CS/A

DS/A

G5

end Rhy. Fig. 1

A5

Bass plays Bass Fill 2 second time (see next page)

Bass

Gtr 1 P.M.

Bass

slight P.H.

1/4

(repeat previous measure)

**B** Verses (0:32, 1:29, 4:25)

1. 3. People look to supposed me and say "Is the end near meanings When is the final day"

2. How am I supposed to know

3. People look to supposed me and say "Is the end near meanings When is the final day"

BS/A

CS/A

DS/A

G5

end Rhy. Fig. 1

A5

Bass plays Bass Fill 1 second time (see meas. 19)

Bass

Gtr 1 P.M.

Bass

As heard on Ozzy Osbourne's Jet recording Blizzard of Ozz

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[illegible]



# I DON'T KNOW OZZY OSBOURNE

[C] Pre-chorus (1:00, 1:57)

Everyone goes through changes  
You gotta believe in someone  
looking to find the truth  
Asking me who is right

25 Gr. 1 G5 P.M. Faus2 (repeat previous two measures) 2

26 Gr. 1 G5 P.M. Faus2

27 Gr. 1 G5 P.M. Faus2  
Don't look at me for answers  
Asking me who to follow  
Don't ask me  
D5 C/E ask me  
D5 C/E ask me  
C5/G G5 III don't don't  
(2nd time) To Coda I (skip ahead to measure 39)

28 Gr. 1 G5 P.M. Faus2  
Don't ask me for answers  
Asking me who to follow  
Don't ask me  
D5 C/E ask me  
D5 C/E ask me  
C5/G G5 III don't don't  
(2nd time) To Coda I (skip ahead to measure 39)

29 Gr. 1 G5 P.M. Faus2  
Don't look at me for answers  
Asking me who to follow  
Don't ask me  
D5 C/E ask me  
D5 C/E ask me  
C5/G G5 III don't don't  
(2nd time) To Coda I (skip ahead to measure 39)

30 Gr. 1 G5 P.M. Faus2  
Don't look at me for answers  
Asking me who to follow  
Don't ask me  
D5 C/E ask me  
D5 C/E ask me  
C5/G G5 III don't don't  
(2nd time) To Coda I (skip ahead to measure 39)

31 Gr. 1 G5 P.M. Faus2  
Don't look at me for answers  
Asking me who to follow  
Don't ask me  
D5 C/E ask me  
D5 C/E ask me  
C5/G G5 III don't don't  
(2nd time) To Coda I (skip ahead to measure 39)

32 Gr. 1 G5 P.M. Faus2  
Don't look at me for answers  
Asking me who to follow  
Don't ask me  
D5 C/E ask me  
D5 C/E ask me  
C5/G G5 III don't don't  
(2nd time) To Coda I (skip ahead to measure 39)

33 Gr. 1 G5 P.M. Faus2  
Don't look at me for answers  
Asking me who to follow  
Don't ask me  
D5 C/E ask me  
D5 C/E ask me  
C5/G G5 III don't don't  
(2nd time) To Coda I (skip ahead to measure 39)

34 Gr. 1 G5 P.M. Faus2  
Don't look at me for answers  
Asking me who to follow  
Don't ask me  
D5 C/E ask me  
D5 C/E ask me  
C5/G G5 III don't don't  
(2nd time) To Coda I (skip ahead to measure 39)

35 Gr. 1 G5 P.M. Faus2  
Don't look at me for answers  
Asking me who to follow  
Don't ask me  
D5 C/E ask me  
D5 C/E ask me  
C5/G G5 III don't don't  
(2nd time) To Coda I (skip ahead to measure 39)



**F** Bridge (2-26) Half-time Fee

**47**

D  
Gr 4  
NH

Cadd ♯  
G/B

F6

**48**

D  
Gr 4  
fingerstyle

G

E

E

F#

G

**49**

D  
Gr 3 (right channel)  
fingerstyle

G

E

E

F#

G

**50**

D  
Gr 4  
w/pick and finger

Cadd ♯  
G/B

F6

end Riff A

**51**

D  
Gr 4  
Riff A

w/pick and finger

Cadd ♯  
G/B

F6

end Riff A

**52**

D  
Gr 3  
Rhy Fig. 2

Bass plays Bass Fig. 4 five times (see meas. 47)

Nobody over told me I found out for myself

Cadd ♯  
G/B

F6

**53**

D  
Gr 3 plays Rhy Fig. 2 three times simile (see meas. 51)  
Gr 4 plays Riff A (see meas. 51)  
Gr 2

**54**

D  
Gr 2

end Rhy, Fig. 2

**55**

D  
Gr 2

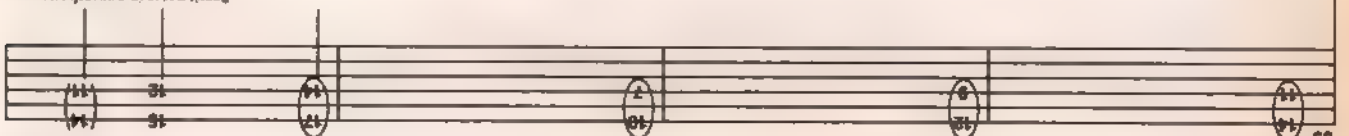
end Rhy, Fig. 2



# I DON'T KNOW OZZY OSBOURNE

You gotta believe in foolish miracles

D  
Ctr 4  
Riff B

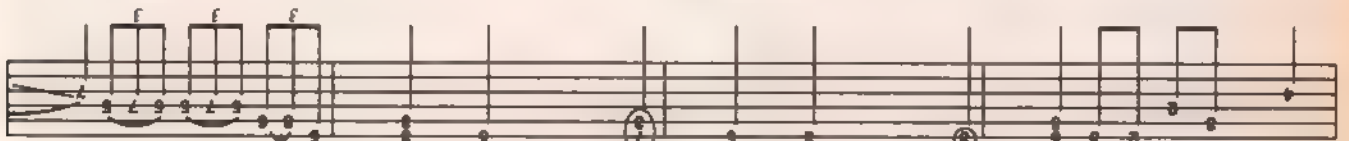


"omit notes in parenthesis when part is recalled as Riff B"



It's not how you play the game it's if you win or lose You can choose

D  
Ctr 2  
Gtr 4 plays Riff B (see meas. 59)



Don't confuse Win or lose

D  
Ctr 2  
Gtr 4 plays Riff A one and one half times (see meas. 51)



Original Reel  
It's up to you

D  
Ctr 1  
Cadd 2  
Fadd 2  
C/E  
D5  
G5/G  
G5 III





**I DON'T KNOW OZZY OSBOURNE**

Bass  
 Bass Fig. 5  
 and Bass Fig. 5

(8)  $\begin{pmatrix} 1 \\ 0 \end{pmatrix}$   $\begin{pmatrix} 1 \\ 0 \end{pmatrix}$   $\begin{pmatrix} 1 \\ 0 \end{pmatrix}$   $\begin{pmatrix} 1 \\ 0 \end{pmatrix}$   $\begin{pmatrix} 1 \\ 0 \end{pmatrix}$

Our 1  
Rhy. Fig. 3  
and Rhy. Fig. 3

**Bass**  
*Bass Fig. 6*

Cur 1 plays Kelly. Fig. 3 size times smile (see meas. 63)

NOVEMBER 2003 CULTAR WORLD 151







This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for guitar, bass, and drums. The score is written in 4/4 time and features a key signature of one flat (B-flat). The guitar part (Gtr 1 and Gtr 2) is written in standard notation, with Gtr 1 playing the main melody and Gtr 2 providing harmonic support. The bass part (Bass) is written in standard notation, and the drum part (Drum) is written in a simplified notation style. The score includes a key signature change from B-flat to A-flat (one flat) in the second system. The guitar part is marked with "P M" (Palm Mute) and "A5V" (A5th Vowel) in the second system. The bass part is marked with "Bass Fig. 4" in the second system. The drum part is marked with "end Bass Fig. 4" in the second system. The score is divided into two systems, with a key signature change indicated by a double bar line and a key signature change symbol.

[C] Lat Chorus (0-50)	
B5	Despite all my rage plu all my rage
G5	1 1
D5	am still am still
A5	1 rat in a cage 1 rat in a cage
E5	
G5	

Des-

Bass Fig. 2

(play 4 times)

Bass Fig. 3

(play 4 times)

[B]	1st Pre-chorus (0:30)
-----	-----------------------

game  
though  
I  
know  
show  
cold  
Gma7

B5  
cool  
pose  
FI  
and  
Esus2

I  
Am  
the  
BS/A

old  
my  
sup-  
BS

Job

end Rhy Fig. 2  
(play 4 times)  
BS/A

Gma7  
BS/A

\*5-string bass are for 4-string bass. Notes that were originally played one octave lower on the 5th string are indicated by asterisks (meas. 2, 3, 4 and 6).

Two girls, arr. for one

Fig. 1 (clean elec.)

Rhy. Fig. 1

let ring throughout

end Rhy. Fig. 1 (play 7 times)

Bass Fig. 1

Bass Fig. 2

1. The world is a vampire	BS	BS/A BS	Game7	Eaus2	BS/A
names	to drain secret hold And what do I for my Betrayed And a place of the	to the get			

Modestly Fast Rock  $\phi = 120$

[A] 1st Verse (0:02)

--	--	--	--	--	--	--	--	--	--

All guitars are tuned down one half step (low to high: E♭ A♭ D♭ G♭ B♭ E♭).  
Bass tuning (low to high): E♭ A♭ D♭ G♭.

WORDS AND MUSIC BY Billy Corran TRANSCRIBED BY Dave Whitehill

## BULLET WITH BUTTERFLY WINGS THE SMASHING PUMPKINS



# BULLET WITH BUTTERFLY WINGS THE SMASHING PUMPKINS

2. Now I'm naked

Someone will say what is lost can never be saved  
 pile all my rage I am still just a rat in a cage  
 Despite

B5 B5 G5 D5 A5 E5 G5 N.C. A5



**D** 2nd Verse (1:17)

nothing but an animal  
 But can you take it  
 for just one more  
 show

B5 B5/A B5 Gmaj7 Esus2 B5 B5/A B5 Gmaj7 Esus2 B5/A



I want to change you  
 And what have you got  
 when you feel the

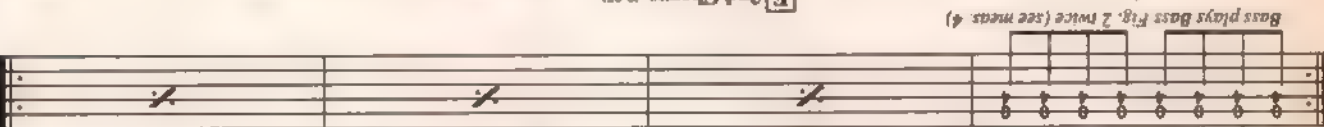
B5 B5 Gmaj7 Esus2 B5 B5/A B5 Gmaj7 Esus2 B5/A



**E** 2nd Pre-chorus (1:46)

same pose  
 show  
 Even all my  
 thought cool  
 and  
 know cold  
 like old  
 sup-

B5 B5 Esus2 Gmaj7 B5/A B5 Gmaj7 Esus2 B5/A



Job  
 Despite all my rage I am still just a rat in a cage  
 Despite all my rage I am still just a rat in a cage  
 Then

B5 B5 Gmaj7 B5/A B5 G5 D5 A5 E5 G5



someone will say what is lost can never be saved  
 Despite all my rage I am still just a rat in a

B5 B5 G5 D5 A5 E5 G5 N.C. (A) B5 G5 D5 A5









# BULLET WITH BUTTERFLY WINGS THE SMASHING PUMPKINS

**I 3rd Chorus/Breakdown (3:04)**  
 F#5  
 Despite all my rage I am still just a rat in a cage  
 B5 G5 D5  
 Ctr 1 (clean)  
 let ring

54

56  
 Despite all my rage I am still just a rat in a cage  
 B5 G5 D5  
 Ctr 1  
 Then

58  
 E5 G  
 Despite all my rage I am still just a rat in a cage  
 B5 G5 D5  
 Ctr 1

60  
 B5 G5 D5  
 Ctr 2 (clean)  
 someone will say what is lost can never be saved  
 B5 G5 D5  
 Ctr 1

62  
 B5 G5 D5  
 Ctr 1  
 Despite all my rage I am

64  
 J 4th Chorus (3:28)  
 Despite all my rage I am still just a rat in a cage  
 B5 G5 D5  
 Ctr 2  
 A7sus2 N.C.(E5) G5  
 Ctr 1

66  
 Despite all my rage I am still just a rat in a cage  
 B5 G5 D5  
 Ctr 2  
 A7sus2 N.C.(E5) G5  
 Ctr 1  
 (w/dist.)

68  
 Despite all my rage I am still just a rat in a cage  
 B5 G5 D5  
 Ctr 2  
 A7sus2 N.C.(E5) G5  
 Ctr 1  
 (w/dist.)  
 Bass Fig. 5



# BULLET WITH BUTTERFLY WINGS THE SMASHING PUMPKINS

70 Rhy Fig 3  
Gtrs. 1 and 2  
B5 all my rage I am still just a rat in a cage  
G5 all my rage I am still just a rat in a cage  
C#5 D5  
A5  
A#5 B5  
G5  
C#5 D5  
A5  
A#5

Bass plays Bass Fig. 5 three times (see meas. 68)  
2

## K) Outro Chorus (3x4)

74 Gtr. 3 (w/diat. and with)  
Gtrs. 1 and 2 play Rhy Fig. 3 seven times (see meas. 70)  
B5 Tell me I'm the only one  
A5 Tell me there's no other one  
D5  
A5  
A#5 B5 Jesus was an only son for  
G5  
D5  
A5  
A#5

Bass plays Bass Fig. 5 seven times (see meas. 60)  
full

78 you B5  
A5  
G5  
D5  
A5  
And I A#5 B5  
still believe that I cannot be saved and  
D5  
A5  
A#5

full

82 I B5  
A5  
G5  
D5  
A5  
And I A#5 B5  
still believe that I cannot be saved And I  
D5  
A5  
A#5

full

86 still believe that I cannot be saved B5  
A5  
G5  
D5  
A5  
G5  
F#5  
F5 E5

Gtr. 3 (full)  
Gtr. 1 and 2

Bass

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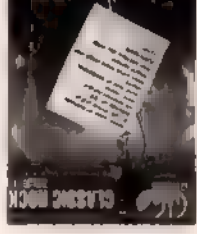
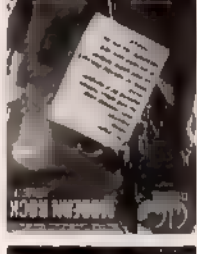
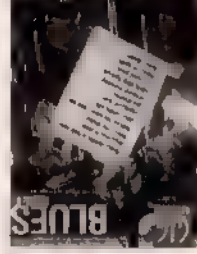
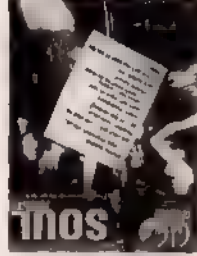
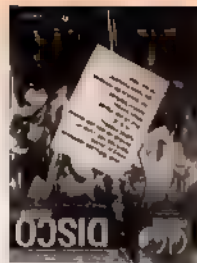
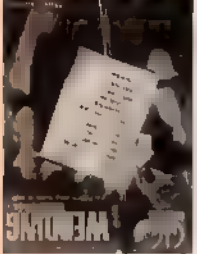
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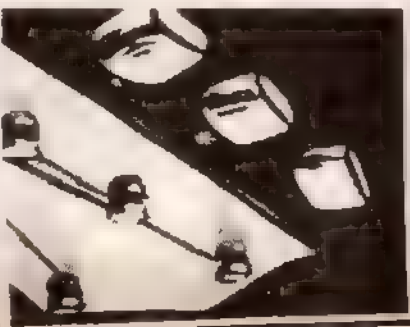


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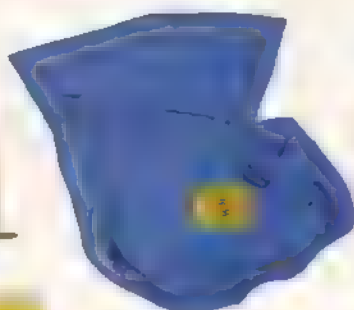
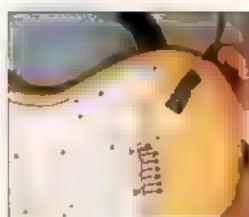
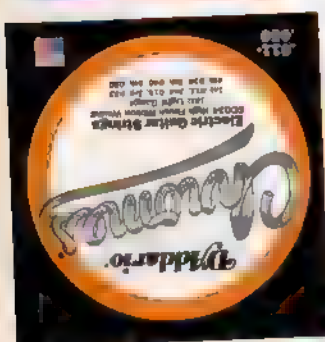
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# BLACK MAGIC

## Mesa/Boogie F-100 head and 2x12 cabinet

By Eric Kirkland

**M**ESA/BOOGIE AMPS are famous for their endless array of tone-switching options and complex, feature-laden panels. Points in case are the unmatched Mark IV and Road King amplifiers. And while Mesa

amps have always focused on delivering great tone, the superhero design team of Randall Smith and Doug West is now beginning to simplify the amps' controls and offer a more traditional taper to the EQ sections, allowing users to access the amplifiers' full sonic potential in mere seconds. Following the highly successful Studio and Dual Cabber series amps of the Eighties and Nineties, the new F-100 head delivers exceedingly rich tone and easy control, at a price that can't be beat.

When I opened the tightly packed box containing my review F-100, I was greeted by the familiar "new car" smell that seems to accompany every Mesa I've encountered, assuring me of reliable performance and stellar tones. The amp's classic "witch's cauldron" styling includes black Taurus faux cowhide vinyl, a heavy black grille cloth and a midnight-black faceplate. The thick, stitched black leather handle looks tough and effortlessly manages the amp's weight. Four rigorously tested 6L6s generate 100 watts of chest-caving power, while four 12AX7s endow the preamp with analog warmth.

The F-100's layout may be the simplest configuration that Mesa has featured on a channel-switching amp: each of its two channels has independent old-style radio knobs for gain, treble, mid, bass, reverb and master. Although not marked on the control panel, the clean channel's gain knob is mounted on a push/pull pot; pulling out the pot imbues the channel with brighter tone and faster response time. The F-100's front-side mini-switch lets

users choose between the clean tones of channel 1 and the two high-gain distortion modes of channel 2, while a heavy toggle switch allows selection of 60 or 100 watts of headroom. Bright, faceted indicator LEDs let players see the amp's channel status from any stage angle. Also featured on the front panel are industrial-strength power/standby switches, a large red pilot jewel, the recessed Mesa Engineering badge and a single instrument jack.

The simplicity continues on the back panel with three speaker jacks, a parallel effect loop with a mix control, and a balanced 1/4-inch recording/headphone output jack. The supplied three-button foot controller lets players switch between channels, activate channel

here pushed the F-100 to break up for every style. Cranking the gain that was involving and quick enough that it was clean, with a resilient feel style fat clean, with a resilient feel power created definitive blackface-um-gain setting with 60 watts of the clearest and most complex tones. 2X24M instrument cable to provide wire speaker cable and used a Cardas ed the head to the cab with MTT Hard-Voodoo PAF humbuckers. I connect-25th Anniversary guitar, loaded with American Standard Tele, a stock Fender I tested the F-100 with a Fender

### Loud and Clear

a tuned and ported cabinet.

tight handling with the airy quality of Shadow speakers, and it combined

the head was loaded with the exclu-

sive Mesa/Boogie 90-watt Black

back 2x12 enclosure included with

reverb on/off. The partially open-

2's contour mode and toggle the

ers switch between channels, activate channel

supplied three-button foot controller lets play-

inch recording/headphone output jack. The

loop with a mix control, and a balanced 1/4-

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of channel 2, while a heavy toggle switch

nel 1 and the two high-gain distortion modes

users choose between the clean tones of chan-

### SPEAKERS

### CABINET TYPE

### FEATURES

### POWER OUTPUT

### POWER AMP

### PREAMP

### PEDALBOARD

### EFFECTS LOOP

### CONTROLS

### CHANNELS

### OUTPUTS

### INPUTS

### MODEL

Mesa/Boogie F-100

Instrument

One 8-ohm and two 4-ohm

speaker jacks; balanced 1/4-inch

recording headphone jack

Two, with three modes

Independent gain, treble, mid, bass,

reverb and master

Parallel

Provides control over channels,

contour mode and reverb

Tube, four 12AX7s

Tube, four 6L6s

Switchable between 60

and 100 watts

Pull bright switch on clean channel

2x12 with semi-open back

90-watt Mesa Black Shadows

## THE FINE PRINT

With the sweet power crunch that made Keith Richards a legend, this is the closest Mesa has come to the elusive hand-wired Sixties tone. With the bright switch activated, the clean channel took on a silverface-style presence that could raise the roof off a honky-tonk. Fed by my Tele's bridge-position Barden pickup, the clean channel's plunky bottom remained warm and controlled, with more snap and bite than has been produced by any previous Mesa/Boogie clean channel. The semi-open-back cabinet is probably the best choice with this channel, as it allows the amp to fill the room with sound without taking anyone's head off.

To create the layered guitar tone that can





100WATT 8-ohm (top) The  
imposing F-100: (bottom) the  
two-headed beast.



# CHEAP THRILLS

## FOOT NOTES Guyatone MT3 and Korg DT-10 pedal tuners

By Dominic Hilton

### GUYATONE MT3 MICRO TUNER

The MT3 is a feature-rich digital chromatic tuner packed into one of Guyatone's tiny, quirky enclosures. The unit has a two-color nine-LED

display to let

players zero in on

the correct pitch,

and a footswitch-

activated mute

for silent tuning

that can double as

a "kill" switch for your rig.

In Tune mode, the MT3

automatically senses your tar-

get note and provides visual

feedback to guide you to perfect

pitch. In Sound mode, the MT3

lets you choose from a range of

reference tones—from A 440 to

an octave higher—by using the

SWITCH DOCTOR, THE F-100's  
three-button footswitch



be heard on almost every great jazz album. I activated the clean channel's bright switch and reduced the tone on the McInturff guitar, using only the neck pickup. With this set-up, I achieved a dark ethereal vibe that retained excellent transients. The long tank spring reverb was the best I've heard from a Mesa; the wet effect never overwhelmed the attack but instead developed on the back half

of the note envelope.

Switching to channel 2 yielded immediate high gain saturation, offering long sustain, creamy overtones and impressive definition. And although the F-100 utilizes 6L6 tubes, its preamp injects enough upper-mid presence

for stadium-size rock tones with a sugary Marshall-essence icing. With the gain and EQ controls dimmed, the master on 5 and the power section set for 100 watts of tube thrust, the F-100 produced flawless neo-vintage tones with unbelievable gain à la Beck, Clap

ton and Santana.

Channel 2's alternate setting is the contour mode, which adds a righteous Rectifier sizzle to the mix, automatically scoops the mids and increases the drive. Players that have used a Mesa equipped with a five-bank EQ will recognize this mode's tonal shift and

extra muscle. Screaming highs and a vicious high-gain assault define this voicing and complete the F-100's journey through four decades of classic guitar tone.

### The Bottom Line

Representing years of refinement and masterful design, the Mesa/Boogie F-100 is another success from a company that never seems to run out of ideas. Its three modes offer just what most players need: real black-face magic, a perfectly voiced rock channel and an ultimate high-gain setting that lets all the Mesa's hors-es run wild. With intuitive controls, clean, derblock-tough build quality and some of Mesa/Boogie's most responsive tones, the F-100 demonstrates that Boogie amps really do embody the spirit of art in technology. ■

**KA-CHING!**  
LIST PRICE: \$1,100  
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\$499.00  
MANUFACTURER:  
Mesa/Boogie  
9440 S. Bascom Ave.  
P.O. Box 1000  
Menlo Park, CA 94025  
mesaboogie.com

audible and silent tuning modes, a large 16-segment LED display that shows the name of the target note, a "flat" LED to indicate when the target pitch is a flattened note, and a fast, smooth-moving 13-segment LED meter that shows your guitar's tuning. Additional features can be accessed with a pair of buttons on the rear panel. Here, the reference pitch can be adjusted within the range of 438 Hz to 445 Hz in 1 Hz increments. For fans of dropped tunings, the Flat button allows the tuning to be lowered by as much as a perfect

Select button to step up in semitones. In Calibration mode, the reference pitch can be altered within the range of 437 Hz to 445 Hz in 1 Hz increments, while in Auto Calibration mode, the reference tone can be automatically set within a range of 437 Hz to

445 Hz via external instruments—just what you need when tuning to wind and brass and other instruments lacking pitch control. The MT3 is powered by a nine-volt battery or optional DC adaptor.

### KORG DT-10 DIGITAL TUNER

Korg's DT-10 foot pedal tuner delivers hands-free tuning in a rugged but sleek package. The unit features both

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MANUFACTURER:  
Godlyke, Inc. P.O. Box  
3096 Clifton, NJ 07012  
866-260-0146  
guyatone.com

**KA-CHING!**  
LIST PRICE: \$139.99  
MANUFACTURER:  
Korg USA Inc., 316 S.  
Service Rd. Melville, NY  
11747 (516) 333-9100  
korg.com

five in seven semitone steps. To simplify matters, the DT-10 displays the flattened tuning as if it were standard tuning (i.e., E A D G B E), so that players can identify the target pitch of each string using familiar intervals. The DT-10 draws power from a nine-volt battery or an optional DC adaptor. ■



PITCHING RE: KORG DT-10 (left)  
and Guyatone MT3 pedal tuners











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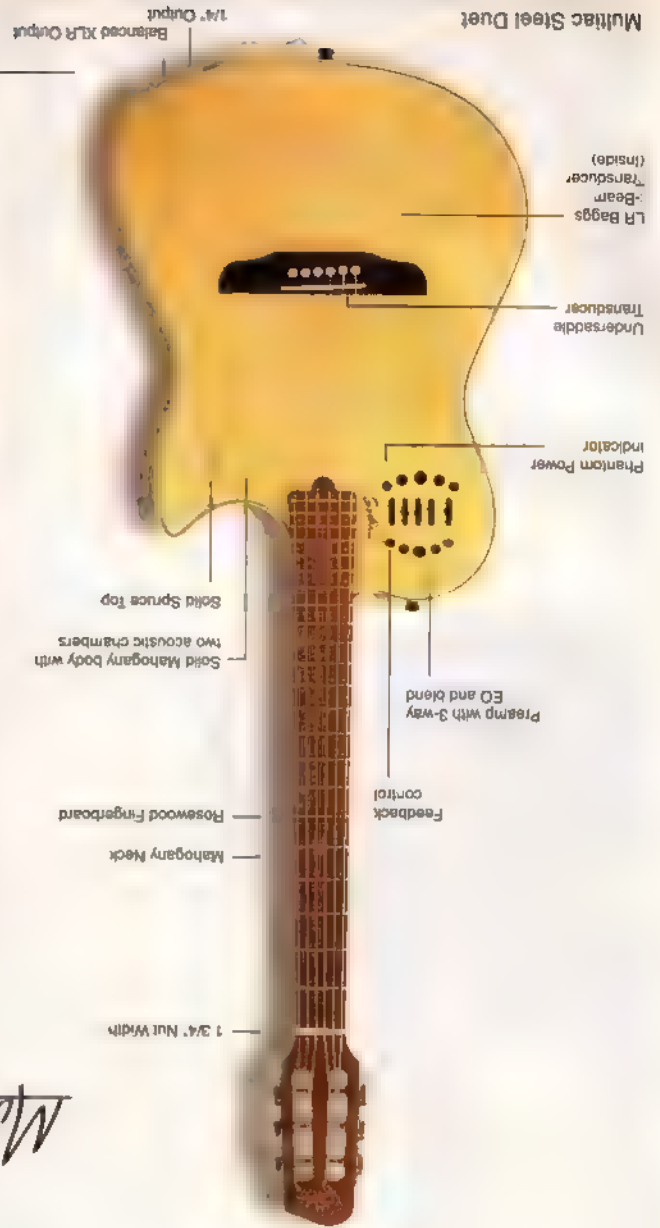
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# HOLE IN ONE

## Fender Acoustasonic Strat

By Eric Kirkland

**M**OST ACOUSTIC-ELECTRIC guitars are actually acoustics with built-in preamps and pickups—and that's fine if you're accustomed to playing deep-holebodies with large necks. But if you play mainly electric guitars, switching to a bulky dreadnought acoustic can interfere with your technique and performance.

Enter the revolutionary Acoustasonic Strat, an acoustic-electric that features the same classic dimensions of the Stratocaster, the projection and clarity of a graphite top and a balanced pickup system with finite volume and tone control.

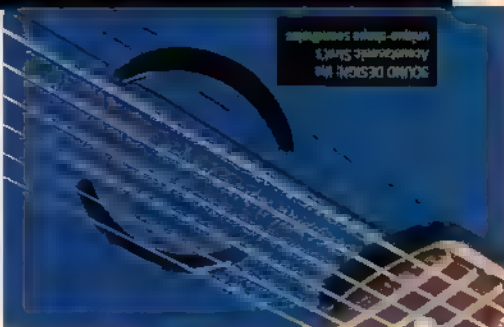
## TOP STORY

Fender's marketing manager, Mike Tonn, sheds some light on the Acoustasonic's design.

**What was the thinking behind the unique shape and placement of the Acoustasonic's soundholes? We wanted the body-shape to perform to be mod- pleted after the Stratocaster, and so did many players from whom we solicited input. The soundholes are really an extension of the top, that is, they are part of the top.**

**We experimented with different placements of the sound holes to find where they sounded the loudest acoustically. They ended up right where we thought they would, but we wanted to make sure that we tested various positions before we drew our conclusion.**

**What's the advantage of having a graphite top over a traditional wood? A graphite top is sold to beginning players who were unsure about whether to start out on an acoustic or electric. They get the advantages of both with the Acoustasonic—Eric Kirkland**



SOUND DESIGN: The Acoustasonic Strat's unique shape soundholes

## Features

I was surprised by the lightness of the 4 1/2-pound Acoustasonic, even though I knew the guitar was hollow. The alder body—my last model was sprayed in a metallic Sapphire Blue transparent finish—creates pop and warmth with impressive depth. Certainly, the guitar's braceless graphite top is a key ingredient in the Acoustasonic's volume and clear tone. It features two unique soundholes surrounding an oval center-piece that displays the natural, interwoven look of the carbon-graphite material.

The thick, asymmetrical rosewood bridge adds rich texture to the guitar's tone and look, while compensated bridge pins and offset saddles pieces ensure proper string height, tension and intonation. One saddle piece is provided for the two highest strings, one for the two middle strings and one for the two lowest, and beneath each is an individual Fishman piezo pickup. Remove the back plate and you'll find side-by-side 9-volt batteries, along with three trim pots with which you can adjust the volume for each piezo pickup to dial in the perfect balance of punch and depth.

The satin-finish volume and tone knobs are mounted flush into the bridge's corners for an uncluttered appearance. The ingenious sweep of the active tone control maintains the instrument's clarity throughout its range from a bright, full-size acoustic tone to a soft, nylon-style response.

The 24 3/4-inch scale bolt-on maple neck is what you'd find on a typical Stratocaster, with a modern "C" shape, a 1.68-inch nut and a deep feel. Its rosewood fretboard displays smooth 9 1/2-inch radius is perfect for long-duration chording or acoustic-style riffing. The contemporary small Strat headstock features medium-mass sealed Fender tuners, dual string trees and open access to the truss rod. Deep-skirted strap buttons are provided for a convenient hold with even the thickest leather straps.

## Tones

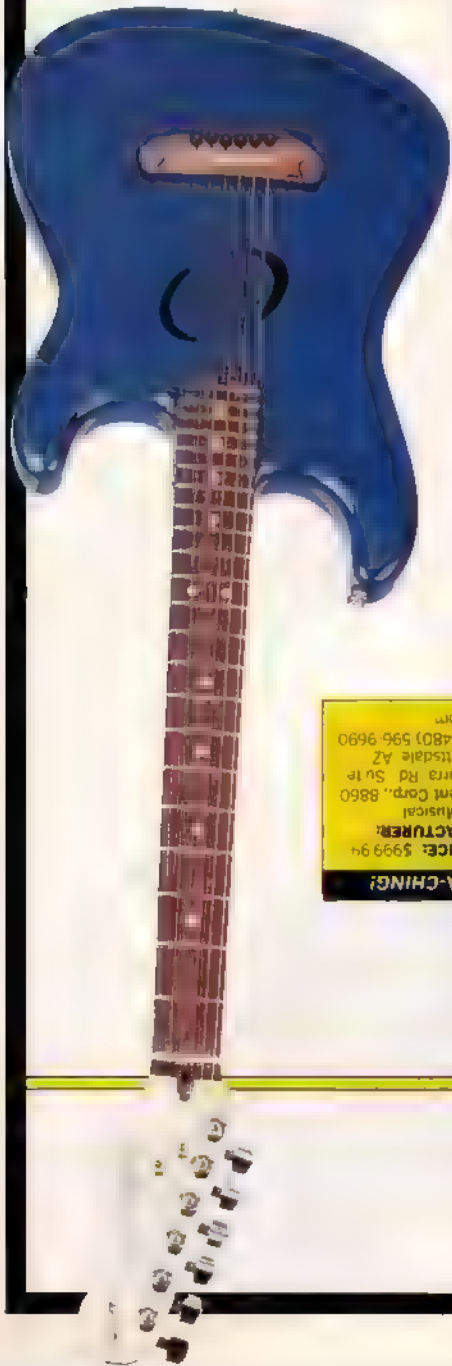
Aided by its graphite top and crescent-shape sound holes, the Acoustasonic delivers an authentic, nearly full-size acoustic tone with moderate volume. Its natural projection is enough for small gatherings, but the Acoustasonic is best when used with an amplifier. I plugged the Acoustasonic into a Fender Acoustasonic Jr. amp and was quickly impressed by the percussive attack and bell-like highs. Adjusting the internal trim pots for the three under-the-saddle pickups, I reduced the volume of the middle two strings while dialing

the tone sharp with the topside active dial. The result was tone with the depth and size of a dreadnought, a fun top-end "zing" and a surprisingly spacious quality.

The Acoustasonic's ability to deliver incredible bursts of dynamic power with loads of clean gain and headroom is on full display when the guitar is played aggressively. By rolling back the tone and setting the pickups for a linear response, the Acoustasonic also transforms into a cool jazz partner, one that produces silky highs and slinky lows.

## The Bottom Line

Rejoice, Strat freaks! Fender has recast the beloved shape and playability of the Stratocaster to create a new breed of acoustic-electric guitar. The Acoustasonic Strat represents the best of both the electric and acoustic worlds, and does so with Fender's high standards for tone, playability and quality. Nicely done. ■



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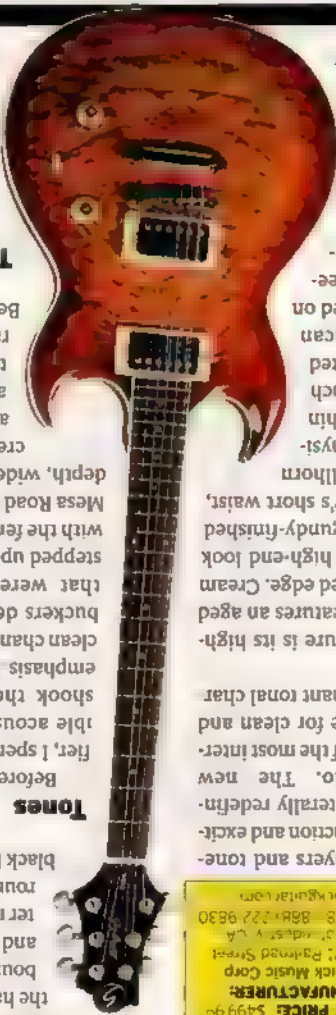
# A Double-Cut Above Samick Torino solid-body electric guitar

By Eric Kirkland

**OVER THE PAST** year, the Greg Bennett-designed Samick guitars have exploded onto the market with high praise from cost-conscious players and tone-savvy pros. Offering top-flight construction and exciting playability, Samick guitars are literally redefining the performance-price ratio. The new power-hungry Samick Torino is one of the most interesting entry-level electric guitars available for clean and classic rock styles, and boasts a resonant tonal character rare in a solid-body electric.

The Torino's most stunning feature is its high-tech quilted-maple archtop, which features an aged amber stain that bursts into a wine-red edge. Cream binding gives the guitar a dignified high-end look and separates the top from the burgundy-finished mahogany back and neck. The body's short waist, wide lower bout and symmetrical bullhorn cutaways contribute heavily to its physical balance, while its weight-saving thin cut ensures maximum resonance. Much of its layered tone must also be credited to the dual chrome-covered Duncan Designed pickups, which are mounted on cream rings and selected with a three-position toggle. A chrome Tune-O-Matic bridge perfectly elevates the strings off the body, and gold bone-net knobs are provided for master volume and tone.

Cut on a 24.75-inch scale, the medium-thin set neck increases the vibration force that reaches the body. Cut on a 24.75-inch scale, the medium-thin set neck increases the vibration force that reaches the body.



**KA-CHING!**  
LIST PRICE: \$499.99  
MANUFACTURER: Samick Music Corp.  
18521 Raymond Street  
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and has an exquisite feel that never stresses the hand. The 22-fret rosewood board is bound and marked with abalone dots, and its 12-inch radius and 42-millimeter nut allow for low action. Large half-round Grover tuners are mounted on a black Bennett signature headstock.

### Tones

Before plugging the Torino into an amplifier, I spent a lot of time enjoying its incredible acoustic resonance/vibration, which shook the body with a hearty low-mid emphasis. With the Torino plugged into the clean channel of a Peavey Classic 30, its hum-stepped up the distortion factor considerably that were consistently pleasant. I then buckers delivered warm and bouncy tones with the ferocious vintage gain channel of my Mesa Road King. With this setup, the Torino's depth, wide string separation and open lows created a sweet Santana vibe. And, although the bridge "bucker" had ample bite, the neck pickup seemed to capture the body's full tonal range, recalling the best of Dicky Betts and Brian May.

### The Bottom Line

The Samick Torino is a true bar-gain-hunter's prize, with alluring tones that are sure to make jazz lovers swoon and classic rockers sweat. Even if you have more money to spend on a high-end solid-body, try this one first. ■

# LIVING ROOM LOVING MADE Electrosonic Thermosonic amp



**"GET THAT VOLT** piece of shit out of here. Now!" Married? Live with a life mate who's not a guitarist? Have an amp in the living room? Then you're no stranger to such expressions of rage. It's a sad fact that the civilians with whom we share our living space are totally immune to the charms of Tolux and grille cloth. A massive Marshall half stack wedged between the TV and the bookcase makes them apologetic, and most are offended even by a diminutive Fender Princeton Reverb combo camping out next to the couch—even when the amp does double-duty as a coffee table.

But perhaps salvation has arrived in the form of the aesthetically appealing new Thermosonic amps from Electrosonic. Graced with a decidedly furniture-like Danish Modern vibe that extends all the way to the vintage TV style screw-in feet, these hand-built, all-tube amps sport poplar enclosures finished in a variety of gloss and matte finishes that are guaranteed to blend in with your Ikea media center. If you

ing new Thermosonic amps from Electrosonic. Graced with a decidedly furniture-like Danish Modern vibe that extends all the way to the vintage TV style screw-in feet, these hand-built, all-tube amps sport poplar enclosures finished in a variety of gloss and matte finishes that are guaranteed to blend in with your Ikea media center. If you

can only remember to keep your damn patch cables and stomp boxes out of sight, your amp can be a welcome addition to your decor. Of course none of that means diddly if your ears don't feel at home with how the amp sounds. I'm happy to report that the unit sent for evaluation sounds groovy. Sporting 6V6 power tubes, a Weber VST speaker and seven watts of power, the Thermosonic sounded spunky and slightly compressed, like the best low-powered Fenders, and developed a satisfying bluesy growl when cranked. Gainances will want to bring a distortion box to the lone party, but for a mere \$650 (an incredibly low price for a custom amp), what a party it is! —Tom Beaumont



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# CLASSIC ROCKERS

## Vox V848 Clyde McCoy and Dunlop Cry Baby Classic GCB-95F wah pedals

By Eric Kirkland

**F**ew modern wah pedals have been able to recapture the tone of original wah-wahs manufactured in the late Sixties. The reason is the inductor, the small round transformer found in wah pedals that is largely responsible for changing the notes to waveform and adding "emotional" nuances to the tone. The first wahs employed Italian Fasel inductors, which are credited with creating those pedals' amazing shape-shifting tone. Thanks to the recent availability of Fasel inductors, vintage wah tones are now available in several new pedals, including these two retro-chic wahs from Vox and Dunlop (world-wide agent for Fasel of Italy). Both pedals recap-

### RED MAGIC

Real McCoy Custom Wizard wah

Godfrey Teese, builder of Real McCoy Custom wah pedals, is famous for being the only person to have successfully researched and back-engineered vintage wahs. His experience has given him a superior knowledge of wah tone when the pedal is switched off. Power can come from either a 9-volt battery or an adaptor of his well-known RMC-1. The Wizard blends perfectly with humbuckers and single-coils alike. Its tone is simultaneously sweet and evil, exciting the signal into a feedback-like howl that gets better the longer you hold the note. Even with a wide-open Marshall, the Wizard never got too shrill and the wah's vocal range seemed as if by the player's skill. With silky smooth operation and a focus on signal integrity, the Wizard was a more than a rock 'n' roll enchanting tone is perfect for anyone that wants a warm and involving wah effect. —Eric Kirkland

### KA-CHING!

LIST PRICE: \$175.00  
Real McCoy Custom, P.O. Box 966, Gainesville, FL 32609  
(888) 902-8237  
real.mccoycustom.com

and how it is created. So it should come as no surprise that Teese's hand-built wah pedals are widely considered the best in the world. His latest treat for boutique rockers is the Wizard, a blazing, hellfire-vocal range seemed as if by the player's skill. With silky smooth operation and a focus on signal integrity, the Wizard was a more than a rock 'n' roll enchanting tone is perfect for anyone that wants a warm and involving wah effect. —Eric Kirkland

ture those supernatural early tones while delivering more reliable operation than the originals and true-bypass switching.

### Vox V848 Clyde McCoy

When Vox invented the wah pedal in 1966, it dubbed the first model the Clyde McCoy wah-wah after the trumpeter whose muted tone it approximated. The pedal—which bore McCoy's endorsement and his sketched portrait on the bottom plate—was used religiously by Hendrix, Stevie Ray Vaughan and others, which is why it is the pedal associated with the most amazing wah tones to date. With the reissue of the Clyde McCoy, it appears that the wah gods have smiled on us once again.

The new V848, with its classic chrome rocker and gray hammer-tone case, is unmistakably a Vox. Remove the bottom plate and you'll find flawless build quality, a thick PCB board, a genuine red Fasel inductor, clean wiring and true-bypass switching.

A nine-volt battery or AC adaptor powers the pedal.

With my silverface Fender set for a clean tone, the Clyde really shone, producing the sharp, "bad-mutha" attack of a funky whammy and an exaggerated quack that no other wah can produce. Running the Clyde into a cruncky blackface Fender and a zizzling Marshall half stack, I experienced the dramatic accent in the upper mids and famous treble-rich harmonic spectrum that made the original wahs so intoxicating. Although lacking some of the depth of the original, the V848 has a wider sweep, no dead spots and an impressive open tone.

### Cry Baby Classic GCB-95F

With its instantly recognizable die-cast black housing, the GCB-95F appears to be a standard Cry Baby Classic. Turn it over, though, and the Fasel logo on the bottom plate indicates that this is no standard wah pedal. Inside, you'll find all the wah's components attached

to a low-cost and easy-to-assemble surface-mount board, something that makes this incredible tone possible at a nonboutique price. The pedals can be powered by an adaptor or a 9-volt battery, and an underside door gives players fast access to the battery compartment. The GCB-95F employs Dunlop's 100K Hot Potz potentiometer, a device that delivers a smooth and constant tonal change as it is rotated, with absolutely no dead spots. This sublime control over the wah's response makes it easy for beginners to get a good sound and offers experienced users more tonal options than any previous Dunlop wah pedal.

While the GCB-95F employs the precision-wound toroidal red Fasel inductor found in the Vox V848, its tone is very different, heavily accentuating the low mids and swelling from a "wow" sound to a chesky "woah" and a sensual peak. Its deep delivery and throaty nature perfectly complement bridge-position pickups with an almost-rated moan.

Rockers will definitely enjoy the compressed control that the Cry Baby exercises over low notes, while players that like to pump a wah rhythmically with a relatively clean tone will dig the Italian Fasel's sweet top and controlled midrange envelope.

### The Bottom Line

For recreating Hendrix's "Machine Gun" or "Voodoo Child" tones, nothing does better than the V848 Clyde McCoy. It is simply the best wah Vox has produced since it invented the pedal nearly 40 years ago. As for the Fasel-loaded GCB-95F, it offers the widest range, smoothest control and most soulful tones that I've ever heard from a Dunlop wah. It is easily my all-time favorite Cry Baby pedal. ■



NICKN' IT OLD-SCHOOL  
Vox V848 (left) and Dunlop Cry Baby Classic



# LASTING EFFECTS

## Boss ME-50 guitar multiple effects processor

By Eric Kirkland

IT'S BEEN EMBARRASSING MORE than once to learn that an incredible tone—one I'd claimed to recognize—was created not with a custom combo and boutique pedals but with a multi-effect processor and an average amplifier. The new Boss ME-50 is just the kind of device to make me blush. Designed to operate like a row of effect pedals, this multi-effect processor for guitar uses Roland's COSM (Composite Object Sound Modeling) technology to create some of the most accurate distortion and effect models available at this price. What's more, it's simple to use, versatile and rugged enough to stand up to constant use.

### Connections

The back of the ME-50 contains the power switch, an instrument input, stereo 1/4-inch output jacks, a 1/8-inch auxiliary input and a line/headphone output. There's also a quarter-inch jack for the optional FS-5U footswitch, which can be used to turn the Tone Modifying function on and off or shift up through the memory banks. Insert a TRS 1/4-inch cable into the jack and you can control the ME-50 with two FS-5U switches: one to turn the Tone Modifying on and off and another to control the compressor. (In memory mode, these automatically become bank up and bank down controls.) The ME-50 can be powered by the optional Boss PSA 9-volt adapter or six AA batteries.

### Features and Operation

The ME-50 has three main effect sections,

each of which has corresponding footswitches. Section 1 has 22 types of distortion and controls for drive, bottom, tone and level. The most popular Boss and classic distortion pedals are represented, as is everything from blackface breakdown to Bogners-style ballistics.

Section 2 has numerous modulation effects, including three cho-

ice settings, phaser, flanger, rotary, UniVibe, vibrato, pan, tremolo and harmonizer. Three knobs provide control over rate/key, depth/harmony and effect level/resonance parameters; the parameter controlled by each knob depends upon which

effect has been selected. Holding down the on/off footswitch for more than two seconds puts it into tap tempo mode, allowing you to set the tempo for several of the effects. Section 3 is all about delay. The 11-position knob lets you select from numerous types of delay, including analog, slow echo, pan, space pan, reverse, hold, tap and four digital varieties of up to 2,000 milliseconds. There are controls for time, feedback and effect level, and, as with Section 2, holding down the on/off footswitch allows you to set the tap tempo. The ME-50's expression pedal is on the unit's right side, along with a dial that lets you select the parameter it controls: either wah, resonance, voice, ring mod, up octave or down octave. Firmly pressing the pedal forward will let you switch between the selected expression setting and the default volume mode. Several additional features are laid out across the top of the unit. First is the previously mentioned Tone Modifying circuit, more attack and sharper highs, while rolling off the tone with high-gain models produced realistic multistack sounds. I rarely use modulation effects, but the UniVibe settings' awesome wave effect and the phaser's inverted pulses were too good to resist. Most importantly, the ME-50 automatically selects the best signal path for your effects based on the combination of effects chosen, delivering the best possible tone and effect performance. Since delay seems to suffer the most when improperly placed, I was particularly impressed by the consistent sound quality of all delay types.

### The Bottom Line

For those who want a variety of sounds without the hassle of negotiating a complex pedal chain, a multi-effect digital processor is a great choice. And with 22 rippling distortion models, dozens of time-based effects and an array of tone-tweaking options, the Boss ME-50 is hard to beat. Factor in the ability to create 30 user presets and you've got a stage tool with unlimited potential. ■



KNOB APPEAL: The ME-50's controls give first access to sounds

**KA-CHING!**  
LIST PRICE: \$349.00  
MANUFACTURER:  
Roland Corporation of U.S.A.  
2948 W. 14th Ave.  
Santa Ana, CA 92705  
and more

### Performance

Played through the clean channel of a Peavey Classic 30, the Boss ME-50 created all the distortion flavors I could want, increasing the tone level with low-gain distortions provided more attack and sharper highs, while rolling off the tone with high-gain models produced realistic multistack sounds. I rarely use modulation effects, but the UniVibe settings' awesome wave effect and the phaser's inverted pulses were too good to resist. Most importantly, the ME-50 automatically selects the best signal path for your effects based on the combination of effects chosen, delivering the best possible tone and effect performance. Since delay seems to suffer the most when improperly placed, I was particularly impressed by the consistent sound quality of all delay types.





# TAB DRIVER

Sibelius G7 guitar transcription software.

By Emilio Menasché

**T**HERE'S AN OLD JOKE that goes: If you want to make a guitarist turn down, put a sheet of music in front of him. It's an exaggeration—perhaps. But when it comes to favorite reading material, many guitarists rank the written note a notch below tax documents.

Sibelius's G7 is an elegant, guitar-friendly software transcription program that lets players create notation, lyric sheets, chord symbols and—most importantly—tab. You don't have to be a sight-reader to use G7; the program is equally adept at standard notation, tablature and chord symbols, and has the ability to convert between these formats very easily. It can also perform transpositions, create chord diagrams and symbols, and even concoct drum parts.

You can create tab simply by clicking on the onscreen interactive fretboard, or by playing from a MIDI guitar or keyboard. G7 can also analyze music from a variety of sources (including scanned sheet music, standard MIDI files and real-time MIDI input), convert it to tab and play it through your computer's MIDI system, complete with guitar bends, slides and dynamics. These, as well as numerous other features, make G7 a powerful and flexible program.

## Installation and Setup

G7 is compatible with Mac OS and Windows (see System Requirements box) and ships with a license to run on two separate computers. While you can use G7 without any peripherals other than a printer, to take full advantage of it you'll need MIDI (for note input and for playback of your scores) and a scanner (so you can read and convert printed sheet music).

Each score can have its own

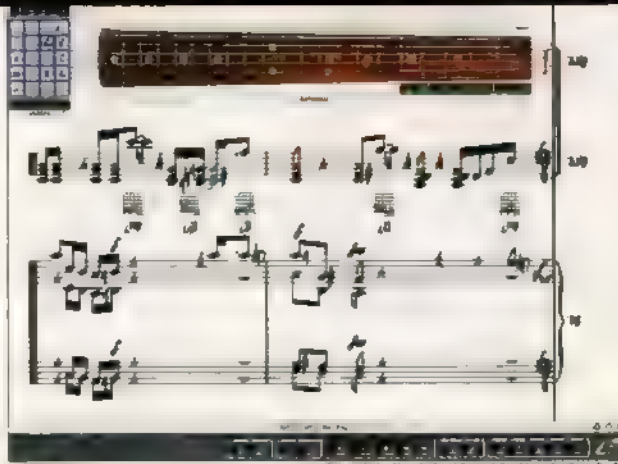
## TECH SPECS

**WINDOWS**  
133MHz or faster (Pentium)  
16MB RAM  
9845 2000/K or faster  
P or later  
64-MB RAM  
110MB or more  
2000XP or later  
80MB free hard disk space  
**MAC**  
G3 G4/Mac OS 9.1-OS 10.1  
128-MB RAM  
80MB free hard disk space

## Manual Entry

Manual note entry is relatively easy: you use the keypad window to set the note's time value, and then use the mouse to place it either on the staff or on the tab's fretboard. You can also use the computer's keyboard to input notes and navigate your song. I found this preferable—especially when creating chords. G7 lets you add slurs, slides, tremolo and many other expressive symbols, including some of your own creation. Wisely, Sibelius has made shifting between the G7's note entry and edit modes a single-click affair; this makes it easy to correct or change transcribed passages—including individual notes and whole passages—as you work.

Sibelius touts G7's ability to create intelligent automatic tab fingerings, and for the most part the program does a good job. Still, this is one of the few areas where G7 could use a little instruction of its own. For example, it placed one passage



SCORE BOX: A G7 window showing the onscreen fretboard

## The Bottom Line

Despite some complaints with the automatic tab display, I liked G7's versatility, speed and ability to deal with a wide range of styles and instruments. I found it a powerful and cost-effective tool, both for learning new tunes and for publishing handsome and expressive notation. For a deeper look into G7's offerings, visit G7info.com to download the free G7 demo. ■

information and editing.

and text examples, which can be imported into G7 for further examination and editing.

Like any good reanimator, G7 can do more than score. Sibelius's Scorechord technology lets you easily publish web-ready music pages, which you can share with fellow G7 users for free on g7music.com. There's also a nifty guitar guide that discusses instruments, styles and techniques, and offers illustrative audio and text examples, which can be imported into G7 for further examination and editing.

import Standard MIDI files created elsewhere.

MIDI notes in step time, or readable. You can also enter have the score display something future lets you play loosely and still sequence. G7's Flex Time feature would with a MIDI up a click and start recording as recording, you set the tempo, set to enter notes into your score. For real-time

If you have a MIDI guitar (or can play guitar parts on keyboard) MIDI is the easiest way to enter notes into your score.

## MIDI Entry and Scanning

on notation and can automatically identify chords based on board geography from the get-go. On the plus side, G7 has a powerful chord symbol editor preferred a more horizontal approach to fret-finding. This was easy to fix—all I had to do was ter played across the strings around the 10th to 13th frets, when it would have been better. This was easy to fix—all I had to do was

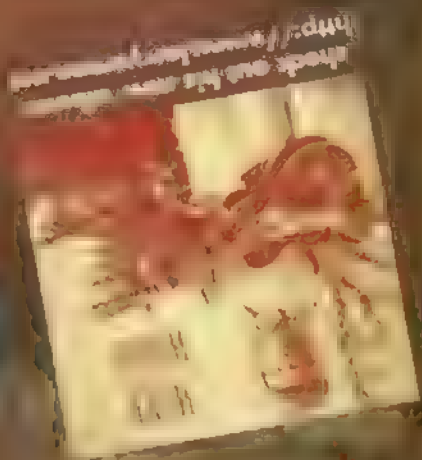
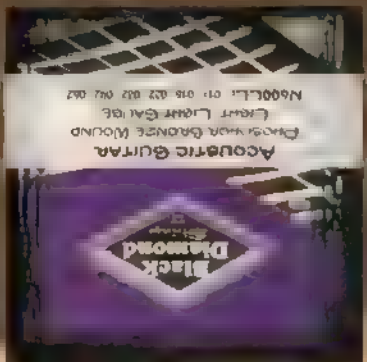
string, ranging from the second entirely on the high E



AUDIOFILE  
SOUND CHECK: FEELING THE TAB  
PRO AUDIO IN REVIEW



# Great strings for great musicians



Larry Crane will forever be known as the string force and co-creator of what is now referred to as the "heartland rock" sound, long-time guitarist for Bob Dylan, and helped his fellow Seymore, Indiana native to carve out a substantial piece of American rock history. Larry, earned his own status by working with such artists as Steve Earle, Rodney Crowell, Bruce Springsteen, John Mellencamp, and many others. Crane is a legendary producer Bob Johnson, among others.

BLACK DIAMOND STRINGS 11001 Apex Road, Garrettsville, OH 44026-1101





WELL-CONNECTED: Dr. Rhythm's ins and outs

Most drum machines give you the option of playing one pattern or arranging multiple patterns into songs. You can do this with the DR-3, but the unit goes further by offering 200 styles—100 preset and 100 user-programma-

### Patterns, Styles, and Songs

experience working with drum machines. As you work fast, even if you have minimal extremely flexible and easy-to-use unit that live situations. As you'll see, the DR-3 is an footswitch input for easy control of the unit in ration of RCA and 1/4-inch outputs and especially liked its tap tempo feature, incorpo- to "deep," multiple-menu interfaces. I good news for guitarists who may not be accus- require the push of just one or two buttons— interface, and most of the important functions The DR-3 has a hands-on, interactive user footswitch operation.

terms, and offers MIDI sync and programmable sion and bass samples; holds hundreds of pat- boasts a massive assortment of drum, percus- an optional nine-volt power supply. Yet it under two pounds and runs on AA batteries or roughly eight-by-seven-by-two inches, weighs which I'm reviewing this month. It measures in so small a footprint. Consider the DR-3, reason, few products offer as much power drum machines is ubiquitous, and for good T SERMS LIKE BOSS' Dr. Rhythm series of

By Emilie Mennsche

## THE BEAT GOES ON

### Boss DR-3 Dr. Rhythm drum machine

AUDIOFILE

SOUND CHECK TESTING 1.2.3.4.5.6.7.8.9.10.11.12.13.14.15.16.17.18.19.20.21.22.23.24.25.26.27.28.29.30.31.32.33.34.35.36.37.38.39.40.41.42.43.44.45.46.47.48.49.50.51.52.53.54.55.56.57.58.59.60.61.62.63.64.65.66.67.68.69.70.71.72.73.74.75.76.77.78.79.80.81.82.83.84.85.86.87.88.89.90.91.92.93.94.95.96.97.98.99.100.

Although the presets cover plenty of territory, the DR-3 lets you record your own patterns—or modify the existing ones—and store the results in the user styles section. You can record in both real time or via step entry; either way, recording is fairly straightforward, and the owner's manual makes it easy to get started. In addition to setting time signature and tempo, users can determine the length of each pattern within a style. Thus, the intro could be set for two bars, the main verse for 16, the chorus for eight, and so on. With the unit stopped, it's easy to move among the patterns and record new material. Even better, you can switch among

### Recording

without altering the originals. Song mode lets you sequence patterns and styles in any order you wish. Here, you can combine patterns from various styles, use multiple tempos, and even add mate-

rial on top of the preset style patterns. The DR-3 has three playback modes. In Manual, patterns are switched by pressing the pads as the machine plays back, while in Auto mode, the DR-3 switches among patterns with-

in the currently selected style. In either mode, only one style is available at a time. Song mode lets you sequence patterns and styles in any order you wish. Here, you can combine patterns from various styles, use multiple tempos, and even add mate-

rial on top of the preset style patterns. The DR-3 has three playback modes. In Manual, patterns are switched by pressing the pads as the machine plays back, while in Auto mode, the DR-3 switches among patterns with-

### The Bottom Line

The DR-3 is well designed, powerful and easy to use. Loaded with great sounds, it makes an excellent practice and songwriting companion. And thanks to its flexible arranging features and footswitch operation, it can also work well for simple live backing tracks. This Doctor rocks. ■

These include standard drum and percussion samples, hits as well as expressive rolls and ghost notes, which can add a realistic tang to your programming. You can use one of the preset kits or create your own. As for the 12 bass tones, they include fingered, picked, slap, acoustic and synth flavors.

The DR-3 is literally loaded with first-rate drum and percussion samples.

### Sounds and Other Features

The DR-3 is literally loaded with first-rate drum and percussion samples. These include standard drum and percussion samples, hits as well as expressive rolls and ghost notes, which can add a realistic tang to your programming. You can use one of the preset kits or create your own. As for the 12 bass tones, they include fingered, picked, slap, acoustic and synth flavors.

The DR-3's pads are soft to the touch and have a wide dynamic response, and the onboard samples take advantage of this by putting some nicely nuanced sounds at your disposal. Although the pads are arranged like the white and black keys of a piano, they don't follow a keyboard's pitch assignment when you're playing bass samples—a matter that I found a little counterintuitive. On the other hand, step entry is aided by a display that shows each sound's position on a grid and enables you to edit note placement and dynamics with little fuss.

**KA-CHING!**  
LIST PRICE: \$225.00  
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Home Recording - Dec 2003

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**George Fiske**  
MIX Magazine - May 2003

"...the Recto's value lies in its uncanny ability to reproduce the authentic timbres of a tube-based guitar amp in a direct recording environment. If that's the sound you want, the Rectifier Recording Preamp delivers in spades."

**Michael Cooper**  
Electronic Musician

MESA RECTIFIER RECORDING PREAMPLIFIER



# THIN IS IN

## Yamaha APX-3 and APX-5A

### acoustic-electric guitars

By Emilie Monasché

**Y**AMAHA'S THINLINE APX Series has endured, and it takes only a brief spin with the APX-5A and the newer APX-3 to learn why. These acoustic-electric guitars, which offer consistently low action and zero string buzz, play almost effortlessly. They also represent a stylistic departure from traditional acoustics by featuring an oval soundhole. This signature of the APX, of course, is a tip of the hat to jazz legend Django Reinhardt, whose swift melodic runs inspired the guitars' fast action.

### Construction

APX Series guitars have a compact single-cutaway body, and they're comfortable to play whether you're standing or sitting. The neck joins the body at the 14th fret, and access as high as the 19th requires little stretching thanks to the cutaway. Unlike most acoustics, the APX guitars offer 22 frets, and while you have to arch your hand to reach the highest notes, their availability is still a major plus.

Both guitars feature 25 9/16-inch-scale necks and bodies slightly deeper than three inches. The backs, sides and necks are made of nato, a nicely balanced tone wood with a mahogany-like grain. The APX-5A boasts a spruce top, a step up from the APX-3's laminated spruce, and both sport smooth-turning die-cast tuners and a rosewood bridge with traditional endpins.

### Playability

The APX-5A's neck has a more traditional chunky feel than the APX-3's, fittingly in hand its entire length. I found the APX-3's neck, which had a rougher, almost "unfin-

ished" finish, slightly faster. (This may have been a product of the individual guitars more than a general trend.) This may have been a product of the individual guitars more than a general trend.) This may have been a product of the individual guitars more than a general trend.)

### Electronics and Tone

The most noticeable difference between the APX-3 and APX-5A is in their unplugged sounds. The APX-5A has a deeper timbre, and its overtones ring more strongly. Both are bright, with plenty of detail, and they cut through the mix on solos.

**KA-CHING!**

**LIST PRICES:** APX-3 \$499.99, APX-5A \$599.99

**MANUFACTURER:** Yamaha Corp. of America, 6000 Guller Road, Torrance, CA 90505

**YAMAHA'S THINLINE APX Series**

**YAMAHA'S THINLINE APX Series**

SUM PICKINS, Yamaha APX-3 (left) and APX-5A

### The Bottom Line

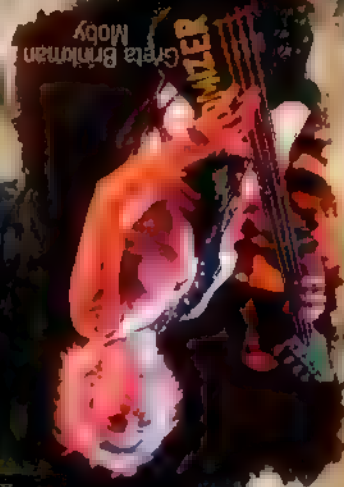
Playable and affordable, and boasting a great amplified tone, the APX-3 and APX-5A might be the answer for many working guitarists. These axes can definitely perform under the stage lights—and without brightening your wallet in the process. ■

when plugged in, with very little of the spiky sound that is typical of piezo-equipped guitars. And where the APXs sound slightly less resonant than full-depth unplugged acoustics, the reduced low end of the thinline body helps combat resonant feedback when the guitars are electrified. In fact, I was able to raise the bass EQ on both guitars more than I could on other electric-acoustics, even when I was positioned near a speaker. My only complaint: a scratchy volume knob on the APX-3.

The APX guitars sound balanced and relatively natural (which lets you fine tune the midrange to suit your needs. You can slide it around to create some funky filter sweeps too.)



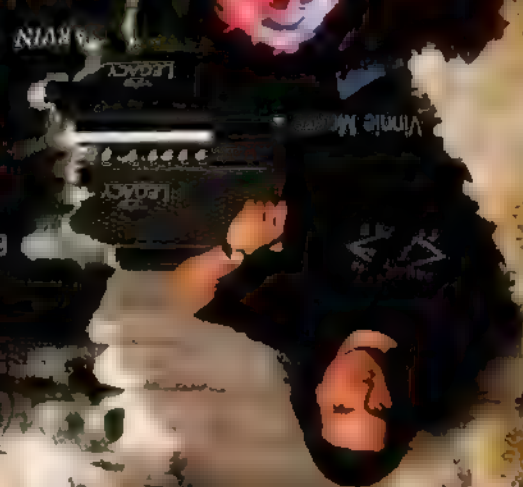




Greta Brinkman



Johnny April



Winnie M.



Bunny Brunel



Craig Chequico



Tony McCalpine



Steve Wa



Simon Greenhed



Paul Lamont



Motley B. Schmit



Joe Walsh

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It sounds like you're describing the Ebow, a fifty little battery-powered gadget that the guitarist holds in his picking hand and places just over the strings of his instrument. The Ebow was conceived of in 1967, and by 1969 the first working model was introduced to the

What's the name of the device that lets you create long sustain and violin/cello effects from an electric guitar?

—neomistis, via [teched@guitarworld.com](mailto:teched@guitarworld.com)

ment is double the peak measurement. Illustration shows, the peak-to-peak measurement from the wave's peak to its trough. As the as a peak-to-peak rating, which is a measure. In addition, an amp's output can be given square root of 2 (1.4142).

derived by dividing the peak output by the square root of 2 (1.4142). In addition, an amp's output can be given as a peak-to-peak rating, which is a measure. Illustration shows, the peak-to-peak measurement from the wave's peak to its trough. As the amount of power that the amp can safely output. In technical terms, it is a measure of the waveform produced by the amp's output voltage from zero volts to the waveform's peak. The above illustration should help you understand how this measurement is obtained. RMS ratings are closely related to peak ratings: they are derived by dividing the peak output by the square root of 2 (1.4142).

The degree to which an amplifier can be pushed beyond its effective rating is referred to as its peak output. This describes the maximum amount of power that the amp can safely output. In technical terms, it is a measure of the waveform produced by the amp's output voltage from zero volts to the waveform's peak. The above illustration should help you understand how this measurement is obtained. RMS ratings are closely related to peak ratings: they are derived by dividing the peak output by the square root of 2 (1.4142).

What does RMS stand for? I see this a lot in reference to amplifier output ratings

—James, via [teched@guitarworld.com](mailto:teched@guitarworld.com)

By Matt Bruck

The guitar is by all accounts an Ovation Ultra GP, a mahogany-bodied, double-cut-away with a maple top. It was manufactured by Kaman (Ovation's parent company) around 1985, and production estimates vary from 250 to 1,000 units. The story goes that Ovation

What guitar is Josh Homme playing in the Queens of the Stone Age video for "No One Knows"?

—Patrick Doring, via [teched@guitarworld.com](mailto:teched@guitarworld.com)

As someone who is constantly in search of hard-to-find parts for old gear, I suggest you do what I do: research your ass off. You can start by using an internet search engine; both Google (google.com) and Yahoo (yahoo.com) are good at producing lots of worthwhile hits. Search with phrases such as "Laney," "amp knobs," "amp parts" and so on. Chances are you'll find a web community of Laney users with message boards or dedicated web sites that can help you find what you need. In addition, search online for electronic parts suppliers, and check out eBay—a lot of eBay sellers auction off amp parts every day.

—sombie68, via [teched@guitarworld.com](mailto:teched@guitarworld.com)

knobs are missing. Where can I find similar, if not identical, replacement knobs?

I purchased a Laney 50-watt Pro Tube guitar amp head from the mid Eighties, but some of the knobs are missing. Where can I find similar, if not identical, replacement knobs?

The Ebow works by focusing an infinite feedback loop on a single string. The energy field produced vibrates the string and indefinitely sustains its tone, creating bowed cello- and violinlike effects, and even flute- and hornlike tones. To hear audio samples of the Ebow, call the company's 24-hour demo line at (213) 625-EBow, or visit [ebow.com](http://ebow.com).

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Send your questions to Matt at: [teched@guitarworld.com](mailto:teched@guitarworld.com) or [teched@guitarworld.com](mailto:teched@guitarworld.com) Broadway, 8th FL, New York, NY 10010. Tech Education, Guitar World, 1115

are active. ■

Like any battery-powered device, the Nitefly-M is subject to various factors that place a drain on its battery. For example, leaving the cable in the input jack will drain the battery, even if the guitar isn't being played. Likewise, extreme temperatures can affect the length of time during which the battery is useful. I estimate that, under optimum conditions, your battery should be good for about 100 hours. Regarding your question about tone, I've never noticed a change in a guitar's tone until the battery is on its last legs. As for the mag pickups, they

—victor\_rosas76, via [teched@guitarworld.com](mailto:teched@guitarworld.com)

passive or active?

I own a Parker Nitefly-M. The owner's manual says the guitar's battery life is 200 hours; Parker's web page says it's 100 hours. How low can the battery voltage go before I need to replace it, and how does the tone change when the battery is low? Also, are the guitar's mag pickups

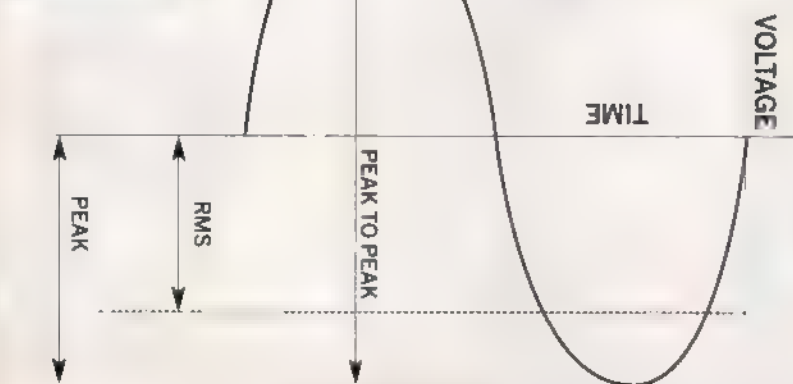
Reportedly, when he's out on the road the guitar doesn't leave his sight.

Record store in northern Idaho. He cherishes it, even though he's broken it three times. Josh revealed that he bought his Ultra GP at a famed Super Distortion pickups). Last year, in an interview with a British guitar magazine, humbuckers (slightly hotter versions of the Schaller hardware and Dimarzio Super 2 Ultra GP had a glued-in neck and used exported to America and assembled here. The supply the necks and bodies, which were contracted a Korean guitar manufacturer to

## How to read amp ratings

# PEAK PERFORMANCE

POWER PLAYS: Amplifier power ratings are based on measurement (as it is produced over time) and are based on measurement (as it is produced over time)





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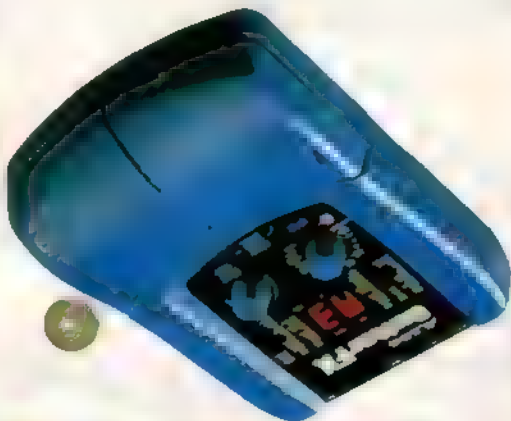
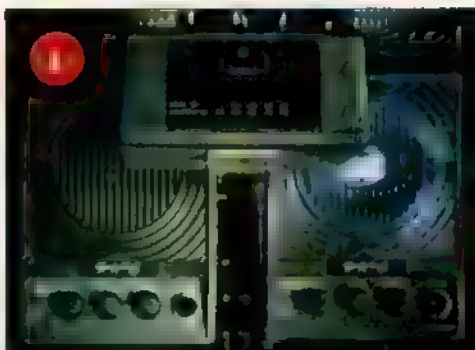
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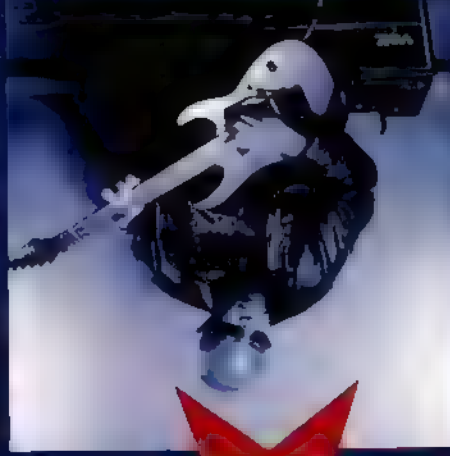
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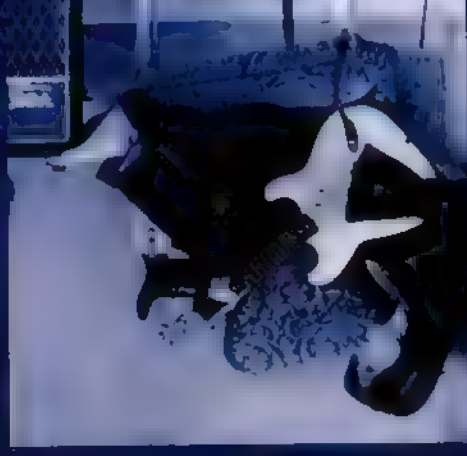
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